

# THE GRAMOPHONE

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## DECEMBER RECORDS

By THE EDITOR

IT is idle to attempt to write a readable article this month, because I have to make myself responsible for practically the whole of the December reviews owing to the explosion our Christmas Number caused among the regular features of the magazine. In addition to that, my survey of 1926 meant that a number of November records were overlooked.

### ORCHESTRAL RECORDS

#### COLUMBIA.

L.1783-84-85. Mozart *Symphony in D* (No. 35). Three discs, 19s. 6d. Sir Hamilton Harty conducting the Hallé Orchestra.

A delightful little symphony. Beautifully recorded and not found in any other list.

L.1786-87. Debussy's *Petite Suite*. Two discs, 13s. Sir Dan Godfrey conducting the London Symphony Orchestra.

Debussy at his most simple and most melodious. This was extremely well recorded by Vocalion about

four years ago, but unfortunately in the days when there was a very loud scratch. As an interpretation I prefer the Vocalion records, but on every other ground, of course, these displace them.

9125. *Carmen Selection*. One disc, 4s. 6d. Percy Pitt conducting the B.B.C. Wireless Symphony Orchestra.

A good boisterous straightforward performance with a tremendous display by the castanets. Obviously destined for popularity.

L.1798. *Adagietto* from Mahler's *Fifth Symphony*. One disc, 6s. 6d. Willem Mengelberg conducting the Concertgebouw Orchestra of Amsterdam.

I understand that Mahler is not "well seen" by critics of good taste, but here is a good fruity tune with plenty of sugar, exquisitely recorded with concert-hall echo complete. It gives me a great deal of pleasure and I venture to believe that it will give 75 per cent. of our readers a great deal of pleasure too. It is rather on the lines of the



*Intermezzo* from *Cavalleria*. I hope that Columbia will give us some more of Mahler. We gramophone lovers are simple creatures, and we enjoy records like this.

L.1799. Beethoven's *Egmont Overture*. One disc, 6s. 6d. The same conductor and orchestra.

This is a magnificent record, and makes any fresh recording of the *Egmont Overture* superfluous for the present. Other companies please note.

9137. Coleridge-Taylor's *Christmas Overture*. One disc, 4s. 6d. Percy Pitt conducting the B.B.C. Wireless Symphony Orchestra.

Rather dreary jig-saw music.

9138. A. W. Ketelbey's *A Dream of Christmas* (Fantasy) and *Sanctuary of the Heart* (Meditation Religioso). One disc, 4s. 6d. Composer conducting the Court Symphony Orchestra.

Zoological Gardens music with effects.

L.1800-01-02. Saint-Saëns's *Violoncello Concerto*. 19s. 6d. W. H. Squire and the Hallé Orchestra conducted by Sir Hamilton Harty.

A beautiful performance by the soloist, and a fine piece of recording, but as a composition I am not very fond of it. Although an early work, it is spoilt by a kind of aridity, and it is all too slick. However, that may be a temperamental opinion, and my readers may enjoy it very much.

#### HIS MASTER'S VOICE.

C.1287-88. *Scheherazade*. Two discs, 9s. Eugene Goossens conducting the Royal Covent Garden Orchestra.

A splendid record from every point of view, and I hope that the support of popular prices is being such that H.M.V. will feel justified in persevering with this concession.

D.1129. Holst's *Jupiter*. One disc, 6s. 6d. Albert Coates conducting the Symphony Orchestra.

Splendid recording, of course, but I like it the least of *The Planets*, and at the present moment it seems superfluous.

D.1128. Debussy's *L'Après-midi d'un Faune*. One disc, 6s. 6d. Sir Landon Ronald conducting the Royal Albert Hall Orchestra.

I prefer the new Columbia records of this, though that is not to be taken as any criticism of the quality of this version.

C.1294-6. Schubert's *Unfinished Symphony*. Three discs, 13s. 6d. Eugene Goossens conducting the Royal Covent Garden Orchestra.

Nobody could wish for a better record of this main gate to good music, and once more please note the price.

D.1138-39. *Tannhäuser Overture* and *Dance of the Apprentices*. Two discs, 13s. Albert Coates conducting the Symphony Orchestra.

My impression is that the conductor said to himself "Hang it, I really cannot conduct the *Tannhäuser Overture* again," for this is Coates on an off-day. It cannot be compared with the Mengelberg record issued by Columbia.

D.1130-31-32-33. Tchaikovsky's *Piano Concerto in B flat minor*. Complete in album, 26s. Mark Hambourg and the Royal Albert Hall Orchestra, conducted by Sir Landon Ronald.

This record from start to finish is magnificent. Mark Hambourg, when he chooses, is a great pianist, but he is just as likely to give a bad performance for the gramophone as a good one. Here he is at his best the whole time. At last we have a piano concerto which shows what a piano concerto ought to sound like, and Sir Landon's handling of the orchestra is quite masterly. Personally, I should call it Tchaikovsky's greatest work. It never conveys an impression of exacerbated nerves, and while it is full of lovely melodies, it never degenerates into sentimentality, or into that odious whining to which the composer became so prone. I feel inclined to put this performance as the finest achievement of recording during 1926. But I hope people won't try to play it on a portable.

#### PARLOPHONE.

E.10498-99-500. Haydn *Symphony No. 13, in G*. Three discs, 13s. 6d. George Széll conducting the Berlin State Opera House Orchestra.

This is the same symphony as the one numbered 88 when recorded by Polydor. I have heard Koussevitsky conduct it magnificently, but even with that performance in my mind I got the keenest pleasure out of this recording, and if it is the Parlophone swan song of the old methods, as I imagine, it is a very lovely swan song.

E.10508-09. *Tristan and Isolde, Prelude, and Liebestod*. Two discs, 9s. Siegfried Wagner conducting the Berlin State Opera House Orchestra.

Electric recording springs like Minerva fully armed from the December bulletins of the Parlophone Company. I shall refer to it in some general remarks at the end of this article. But here is this marvellous music now at the disposal of every gramophone, new or old.

E.10510-11. Schubert's *Rosamunde Overture* and on the fourth side the *Serenade* played by Dajos Bela's String Orchestra. Two discs, 9s. George Széll conducting the Berlin State Opera House Orchestra.

There is no need for any other company to record the delicious *Rosamunde* music after this,



which is as good as it can possibly be. I was delighted by the *Serenade*. I don't know the particular combination that plays it, but I very much hope that they will give us a set of stock melodies which I am convinced would be warmly and widely welcomed.

In addition to the above the Edith Lorand Orchestra surpassed itself with a selection from the *Dollar Princess* (E.10512) and Waldteufel's *Myosotis Waltz* (E.10513), both electrically recorded, and with their swan song of old recording in November of *Memories of Offenbach* (E.10501-02).

#### VOCALION.

K.05272. Pantomime and dance from de Falla's *El Amor Brujo*. One disc, 4s. 6d. Stanley Chapple conducting the Modern Chamber Orchestra.

This is the first Vocalion electric recording of the orchestra, and it is one of the best that any company has produced. As for the music I have already played it about fifteen times, and I don't believe I should ever grow tired of it if I played it every day for a year. It is of course in the Spanish idiom, which prejudices me in its favour to start with, but this is as fascinating as the most fascinating Spanish music that I have ever heard. I do hope that people will take the trouble to get hold of this disc. It costs only 4s. 6d., and every one of our readers ought to make a note of it as a good investment.

In addition to the above orchestral records I have received two magnificent recordings from POLYDOR of Strauss's *Alpine Symphony* and Schumann's *Fourth Symphony in D minor*. I shall postpone further notice of these for the moment, because I am preparing articles on Strauss and Schumann, in which I hope to express a personal point of view in the style of musical autobiography, and at the same time be of some use to readers of THE GRAMOPHONE.

#### CHAMBER MUSIC

##### COLUMBIA.

L.1755-58. Mendelssohn's *Trio in C minor*. 26s., in album. Albert Sammons, Lionel Tertis, and William Murdoch.

I am fonder myself of the *Trio in D*, but I expect this trio lent itself better to the transcription of the violoncello part for the viola. It is the first complete recording of any of Mendelssohn's chamber music and a very pleasant addition to our repertory. It is the type of recording which to my mind requires fibre, because with steel one gets from time to time that buzzing clang, or should I say that clanging buzz, which with our imperfect reproducers is a characteristic of some electric recording.

L.1803. Tchaikovsky's *Andante Cantabile* from the *Quartet in D*. One disc, 6s. 6d. Lener String Quartet in the Wigmore Hall.

There is no clang here, and the style of the Lener Quartet lends itself exceptionally well to this movement, which has become so completely detached from the rest of the quartet as scarcely to deserve the name of snippet. Obviously the standard version for some time to come.

9141. Beethoven's *Andante Cantabile* from *Quartet in A, Op. 18, No. 5*. One disc, 4s. 6d. The Catterall Quartet.

I always understood that this movement was called the *Air and Variations*. I have a very beautiful version of it played by the Rosé Quartet on an Actuelle disc, and electric recording is only just strong enough to give this new disc the superiority. I quote from the bulletin: "To forestall criticism let it be stated that, with the idea of popularising chamber music, Columbia will give by the Catterall Quartet a series of excerpts."

There is a fine defiance about this, and it sounds as if giving excerpts from chamber music were a new idea! That suggestion I venture to traverse. I feel particularly depressed by the choice of this exquisite *Air and Variations* from the fifth of Beethoven's quartets, because that looks as if a complete version were once more indefinitely postponed. The Catterall Quartet recorded for H.M.V. the first and second quartets, and I can only suppose that there were not sufficient supporters to make it worth while to continue with the series until the whole of the first six quartets were available. Yet I may remind them that the first quartet with the exception of sixty bars had already been done by Velvet Face and that it had also been done on two discs very beautifully by the London String Quartet for Columbia. These earlier versions would inadvertently cramp the sales of a third version in a time of economic stress, however well played and recorded. The second quartet had also been done on two discs by Columbia. A shortened version of the third was done by Vocalion in the days of their very loud scratch and a shortened version of the sixth was done by Vocalion with slightly less scratch; but the fourth and fifth have only produced odd snippets, and I very much hope that when this laudable attempt to popularise chamber music has succeeded we may be allowed the complete versions of the other quartets of Opus 18. The public for chamber music is a limited one, and nowhere is duplication so likely to be felt.

##### POLYDOR.

66198-66200. Paul Hindemith's *String Quartet, Op. 22*. Three discs, 17s. 3d. Amar Quartet.

A splendid piece of electric recording and playing. The work reminds me of Schönberg's *Sextet*. The composer is highly esteemed in Germany, and we are lucky to have a chance to study this music outside the concert-room.



## HIS MASTER'S VOICE.

D.1124-25-26. Dvorák's *Quartet in F major*, Op. 96. Three discs, 19s. 6d. The Budapest String Quartet.

A worthy successor to the Haydn *Quartet in G*, played by the same combination. A style very different from the Lener and, I should say for those who, like Mrs. Battle, prefer the rigour of the game, a better style. For my part I do not believe that a work like this gains by being played with too much academic restraint. The Lener Quartet may err on the side of theatricality in their treatment of some composers, but the *Nigger Quartet* is theatrical chamber music and requires some of the lusciousness of the Alabama moon. The recording has been toned down to suit the average machine with its incompetent reproducer, and on this subject I refer my readers to some remarks at the end of this article.

## VOCALION.

K.95260. Godard's *Minuit*, Op. 18, No. 5, and *Serenade*, Op. 18, No. 6. One disc, 4s. 6d. Adila Fachiri and Jelly d'Aranyi.

Another beautiful swan song of old recording.

K.05270. Leclair's *Sonata No. 2* and Sinding's *Serenade*, Op. 56. One disc, 4s. 6d. Adila Fachiri and Jelly d'Aranyi.

Superb violin recording and playing of the very finest quality. This, the first electric record by an incomparable pair of artists, should not be missed by anybody.

## VIOLIN

## COLUMBIA.

L.1788. Jenő Hubay's *Zephyr*, Op. 30, No. 5, and Francoeur's (arr. Kreisler) *Siciliano and Rigaudon*. One disc, 6s. 6d. Joseph Szigeti.

D.1527. Beethoven's *Minuet in G major* and Darius Milhaud's (arr. C. Levey) *Corcovado*, "Saudades do Brazil," One disc, 4s. 6d. Joseph Szigeti.

Here is more magnificent violin recording and playing. I cannot be expected to wag a wise head over the music. The thing to do with records like this is to make a point of hearing them yourselves.

## HIS MASTER'S VOICE.

D.A.815. Rachmaninoff's (arr. Kreisler) *Marguerite* and Lehar's *Serenade*. One disc, 6s. Fritz Kreisler.

There is really nothing more to say about Kreisler in this mood. We are all perfectly happy to go on listening to him for ever, but I hope he will leave us one or two sonatas and perhaps another concerto. These ten-inch discs of his are like Red Admiral butterflies in the autumn sunshine. All beautiful and graceful, but all fleeting and exactly alike.

E.444. Rimsky-Korsakov's *Chanson Hindoue* ("Sadko") and *Hymn to the Sun* ("Le Coq d'Or"). One disc, 4s. 6d. Isolde Menges.

Perhaps if these pieces had to be recorded again it was as well to get them both over on the same disc. I must have about twenty of each now, including the jazzed versions. However, they were some of the earliest records I bought, and a new generation of gramophiles is springing up which will want to acquire them among their first. We and these tunes have whiskers, but it is pleasant to think that there will be lots of people to whom they will be soft and downy as new-born babies. I need scarcely praise Miss Menges' playing or the recording.

## VOCALION.

X.9893. Haydn Wood's *Slumber Song* and Kreisler's *Polichinelle Serenade*. One disc, 3s. Samuel Kutcher.

Very good old recording.

K.05271. *Londonderry Air* (arr. Kreisler) and Paul Rubens' *Violin Song* ("Tina"). One disc, 4s. 6d. Albert Sandler.

New recording, and very good too.

## ACO.

G.16065. German's *Saltarelle* and C. W. Cadman's *Little Firefly*. One disc, 2s. 6d. Peggy Cochrane.

G.16089. Paderewski - Kreisler, *Paraphrase on Menuet* and Cui's *Berceuse*. One disc, 2s. 6d. Peggy Cochrane.

I have just seen Miss Cochrane's photograph in the *Radio Times*, and I am glad that I praised her so heartily before I saw it, because I might otherwise have been suspected of thinking she must be a charming violinist because she looks so charming. These are delightful morsels, quite up to her high standard.

## VIOLA

## COLUMBIA.

Sulzer's *Air on G string* and Kreisler's *La Gitana*. One disc, 3s. Lionel Tertis.

As always from him a delightful record. I cannot think of anything more to say about Mr. Tertis except that he and I were both born at West Hartlepool, and I don't know why the town has not put up a statue to both of us.

## VIOLONCELLO

## PARLOPHONE.

E.10505. Popper's *Hungarian Rhapsody*, Op. 68, two parts. Emanuel Feuermann.

A splendid 'cello record, and apparently the only 'cello solo in two months in any of the bulletins. I suppose what's happened is that those who want to eat more fruit are now stuffing on the organ.



# PIANO

## COLUMBIA.

L.1804. Liszt's (arr. Busoni) *La Campanella* and Chopin's *Prelude in D flat (Raindrops)*. One disc, 6s. 6d. Ignaz Friedman.

A brilliant record.

L.1805. *Prelude in A flat minor*, (a) Chopin's *Etude in C minor*, Op. 25, No. 12, and (b) Brahms's *Waltz in A flat major*. One disc, 6s. 6d. Percy Grainger.

One may say the same of this record.

4114. Sinding's *Rustle of Spring* and Grieg's *To the Spring*. One disc, 3s. Leslie England.

It was a happy idea to get both these popular spring melodies over on one disc. A charming record this and very good piano tone.

## HIS MASTER'S VOICE.

C.1290. *Ballade No. 1 in G minor*, Op. 23, parts 1 and 2. One disc, 4s. 6d. Mark Hambourg.

A delightful record and one is glad to have this *Ballade* complete at last.

C.1292. Chopin's *Polonaise in A minor* and Rachmaninoff's *Prelude in C sharp minor*, Op. 3, No. 2. One disc, 4s. 6d. Mark Hambourg.

A very bad record. Hambourg playing at his worst.

Chopin's *The Twenty-four Preludes*, Op. 28. Complete in album, £1 14s. Cortot.

Now this is real publishing, and I only hope that the public support will be such as to encourage H.M.V. and the eminent performer to give us ultimately a complete edition of Chopin on these lines.

## VOCALION.

K.05269. Schumann's *Carnival in Vienna*, Op. 26, No. 1, *Allegro* (parts 1 and 2). One disc, 4s. 6d. York Bowen.

Very good piano recording by the new process. I think Schumann's delicious *Carnival in Vienna* might have been allowed a little more emotion. The fact is that most modern pianists do not know how to play Schumann. They have heard that he is sentimental and imagine that they are doing him a service by trying to prove that he is not. Could not Miss Fanny Davies be lured by new recording into setting on permanent record how Schumann ought to be played? And, Miss Scharrer, you do know how to play Schumann. Will you not sometimes play him? Why not the *Noveletten* as a popular beginning?

## ACO.

G.16065. Besly's *River Gardens*, Op. 26, No. 2 and D. Young's *Rigaudon (Sailor's Hornpipe)*. One disc., 2s. 6d. Maurice Cole.

G.16088. Chopin's (a) *Black Key Etude*, Op. 10, No. 5, (b) *Study in G flat (Butterfly)*, Op. 25, No. 9 and Mendelssohn's *Duetto* from "Songs without Words." One disc, 2s. 6d. Maurice Cole.

I have repeatedly called our readers' attention to these Aco records of Mr. Maurice Cole, which are first-class.

# HARPSICHORD.

## PARLOPHONE.

E.10514. Handel's *Passacaglia*, and Claude Daquin's *Le Coucou* and Jean Philipp Rameau's *Le Tambourin*. One disc, 4s. 6d. Anna Linde.

This seems to me an absolutely perfect record, whether from the point of view of recording, the playing or the music chosen. Rather foolishly it is called a cembalo record on the disc, and I am open to wager that not one English purchaser in twenty knows that cembalo is another name for harpsichord. In fact, it is probably being played in numbers of houses at this moment under the impression that it is a kind of banjulele. I congratulate the Parlophone Company on taking advantage of electric recording to give us the first authentic harpsichord record. I hope that they will consider the claims of the harp also, and that we shall have plenty more of these charming performances by Anna Linde.

# BAND AND ORGAN

I do not propose to take all the band records in detail, but I must call attention to a very brilliant record published by Vocalion Company of the Life Guards playing a set of regimental marches (K.05273, 4s. 6d.), and to a delightful new record of Pryor's Band (B.2373, 3s.) with a whistling duet. This is a 10in. H.M.V. Nor do I propose to criticise in detail the organ records. It is clear that the general public must have been thirsting for organ records for years, and I can only hope that this spate of them will quench that thirst. And then let's all go dry for a bit.

I offer organ records to the value of a guinea for the best explanation of this passion for organs, in not more than two hundred words. Closing date, February 1st. What I want to arrive at is whether the majority of readers are buying organ records, or whether the great, unreasoning public at large is creating this supply. It is not as if the companies were content with a grand organ. We get cinema organs with bottled angels, reed organs, and recently, from Columbia, a mouth-organ. Are these records played for pleasure, or are they played for effect, or are they an excuse for playing the gramophone on Sunday? Are they perhaps to music what the Sunday papers are to literature? I shall hope to extract the answers to some of these questions from the entries of my competition.



## CHORAL

Hand in hand, as we might expect, with these organ records, comes an even increasing number of choral records, especially from the *Messiah*. I understand so well the regrettable failure of the two attempts to restore the Stuarts when I listen to any portion of the *Messiah*. I am thankful to see in an advanced number of the H.M.V. bulletin for January that some choral records from Mozart's *Requiem* are going to be issued, and I sincerely hope that at the earliest possible moment we shall get some Palestrina. I may mention, as a relief from the *Messiah* and *Elijah*, that the Vocalion Company has produced a good record of Blake's *Jerusalem*, set by Parry (K.05269, 4s. 6d.), with a very lovely boy's solo. I must admit that on the other side is Kipling's *Recessional*, and I don't think Britannia looks well dancing before the Ark of the Lord. What a relief to have the new record of the Sistine Choir from the Parlophone Company (R.20006, 7s. 6d.), and to smell a whiff of incense instead of women's veils and the brilliantine on the sidesmen's hair.

I hope readers will understand that this "Meditation Religioso," as Mr. Ketelbey might call it, merely represents my personal reactions to choral music.

## VOCAL

On going through the vocal records I find it will take up too much space to criticise each one. Besides, I don't really enjoy picking holes in singers, and, as I said in my review of the year last month, we are passing through a dull period for vocal records. Electric recording is just too late for Chaliapine. His new *Song of the Flea* (H.M.V., D.B.932, 8s. 6d.) is, even with the help of electricity, not so good as the old one. Madame Chemet once said to me in the early days of electric recording that she missed her old horn. I think there is no doubt that the draperies and muffled atmosphere of the modern recording studios do produce on certain singers a depressing effect. Or, perhaps, Chaliapine's voice is beginning to age a little, and thus, without that magnificent figure of a man to look at, the gramophonic reproduction allows us to concentrate on the slight loss of quality. I find Miss Rosa Ponselle's voice extraordinarily attractive, and I cannot imagine anybody's not being moved by her rendering of the *Old Folks at Home* and *Carry me back to Old Virginny* (H.M.V., D.B.872, 8s. 6d.). Another magnificent H.M.V. record is that of Maartje Offers in *Ombra mai fu* and *Caro mio ben* (D.A.816, 6s.). I still think she is a mezzo-soprano rather than a contralto, but, for my taste, that is all to the good. I have heard several people express their appreciation of John Brownlee's voice, and it certainly is a good baritone. Yet I find his two records (H.M.V., E.439 and

E.442, 4s. 6d.) dull. I suppose it just is that he doesn't know how to act, or, shall I say, to be the song rather than to sing it.

John O'Sullivan has all the airs and graces of a trained Italian singer, but I can't say I care for him as *Otello* (Columbia L.1806, 6s. 6d.). Here again I think it must be a lack of genuine dramatic ability, or it may be that the tenor is too light for the music. I daresay that I should not think Cecil Sherwood very good in "*Otello*," but the record he makes for Columbia, *Martha—M'appari* and *Questa o Quella* (4074, 3s.), is splendid. This 10in. disc at 3s. should immediately be secured by those who are forming an operatic collection, and cannot afford the scarlet and gold. I don't feel altogether convinced that Mr. William Martin's tenor voice is worth starring to the extent of being accompanied by Sir Hamilton Harty and full orchestra (Columbia L.1789, 6s. 6d.). Mr. Cecil Sherwood could do it just as well as this. However, if only for the orchestral accompaniment, this record is worthy of attention, and the voice, while entirely lacking in inspiration, is a good serviceable tenor which has been well trained.

In the Parlophone list I should call attention once again to Miss Meta Seinemeyer as a soprano (E.10506, 4s. 6d.), and nobody should overlook the duet from *Lohengrin* between Bettendorf and Melchior (Parlophone E.10515, 4s. 6d.) in the December bulletin. Both for the way it is sung and the way it is recorded I should call this the best Wagner vocal record hitherto published. It must be particularly pleasant for the Parlophone Company to feel that the artist (I mean Bettendorf) who has done more than any to popularise their products, should make such a completely satisfactory debut with electric recording. In Melchior the soprano has an ideal partner, and let it be remembered that this outstanding vocal disc costs 4s. 6d. Moreover, the skill (I almost said cunning) with which the Parlophone Company has produced electric recording that almost any instrument can manage, is exactly what was required for these popular prices. I have no doubt whatever that I shall presently be getting letters to say that the Parlophone electric recording is the best of the lot. Anyway, they have made the most brilliant beginning, and once more I must comment on the way their bulletins are arranged to give each item a chance. The 7s. 6d. record of the two quintets from "*Ballo in Maschera*" (R.20007) was not impressive. Pertile lacks Caruso's genius, and he cannot break down his four colleagues' resistance without breaking down the resistance of the audience as well.

In the Vocalion list the outstanding discs, though neither of them are electric recording, are the two from Miss Olga Haley. Her versatility is refreshing in an age where the pestilent doctrine of the division



of labour has laid low even art. Having shown in the November bulletin that she could sing a couple of Schubert songs (K.05256, 4s. 6d.) with anybody, in the December bulletin she gives *Dido's Lament* (K.05268, 4s. 6d.), which I have no hesitation in calling the greatest English aria ever written; and Miss Haley sings it as well as she has sung everything that I have heard her sing. I hope that the excellent patriots who write to tell me that I do my best to discourage English singing and singers, because I don't happen to think that the B.N.O.C. deserves to sing in Paradise, have all made a point of buying these records made by Miss Olga Haley.

Another charming vocal record in the December bulletin of Vocalion is that of Madame Selmo D'Arco in the Max Reger *Lullaby* and a delicious old Italian song (B.3123, 4s.). Electric recording is of the greatest service to Madame D'Arco's voice, the individual quality of which is now, for the first time, apparent on records.

In the H.M.V. lists Miss Rachel Morton must not be missed. I was delighted with her singing of the *Habanera* from *Carmen* (E.440, 4s. 6d.); but, oh dear, the English words of this translation! "Love will like a wild birdling fly." A sentimental Sunday-school teacher might jib at singing this with both taps turned on for her bath. No service is done either to opera or to English by such blithering translations. How can English singers learn to act if they have to attempt to give life to such baldédash? Who outside a spavined hack of a translator has ever talked of a birdling? I see in the New English Dictionary that Mrs. Browning is apparently responsible for introducing it into the language and the only authority for its use. I always thought that the authority of two recognized writers was necessary to include a word, and, since apparently nobody except the translator of *Carmen* supports her, I think this diminutive might be excised. Supposing her husband, instead of addressing her as "O lyric love, half angel and half bird," had addressed her as "O lyric love, half cherub and half birdling"? That Miss Rachel Morton rises superior to such words is the greatest compliment I can pay her. But in future I beg her to use Mr. Herman Klein's translation of *Carmen*.

Finally, I must mention three delightful Irish records (in English) published by Mr. Henecy, the well-known Dublin gramophone dealer. This is an example of private enterprise which might be copied. There is a particularly charming record of *The Foggy Dew* by Miss Fay Sergeant, and, excellent as the monologues are, I should welcome some more songs by her. Go ahead, Mr. Henecy!

The light records have already been dealt with, and I haven't found any particular plums to get enthusiastic over, though I found one rotten plum

to which I invite the attention of the H.M.V. censorship. This is entitled *Christmas Day with the Savoy Orpheans* (B.5157, 3s.), and I quote from the bulletin: "*This Christmas medley of the Savoy Orpheans is a thing of delight for everyone who hasn't too much of the Scrooge in him to say 'Oh bother Christmas!' But you will play it just as often after Christmas.*" I am afraid I have a great deal too much of the Scrooge in me ever to play this record again. Why these vulgar buffoons have been allowed to profane one of the great Christian hymns with the disgusting intimacies of their communal bedroom I am at a loss to know. This record is not funny. This record is not even technically more than third rate, and I do hope most earnestly that it will be at once removed from the catalogue. This is the first time I have had to write like this of a record, and may it be the last. The exploitation of the Christian religion in which recording companies indulge at Christmas must be sufficiently profitable to make it unwise to offend Christian people with records like this.

So much for the records of November and December. You will find a good many of them reviewed independently by our London staff, and I daren't expect them to agree with me about everything. Now there are several subjects to which I invite your attention. First of all:

#### THE FUTURE OF THE NATIONAL GRAMOPHONIC SOCIETY.

The London Editor and I have been considering this with some anxiety for the last two or three months, and we have decided that it is time to produce alternative records so that the Society can make some attempt to gratify the minority voters. Obviously, financial reasons will not allow this to be done unless the membership of the Society is considerably extended, and at the same time the obligations of the individual member considerably relaxed.

Here are the new

#### CONDITIONS OF MEMBERSHIP.

(i) All subscribers to THE GRAMOPHONE, *i.e.*, who pay a yearly subscription to the London Office, will be *ipso facto* members of the Society.

(ii) All readers of THE GRAMOPHONE who are annual subscribers, but not through the London Office, will become members on sending a coupon signed by their local newsagent or dealer to the Secretary. This coupon is on p. xxxii.

(iii) All readers who are not annual subscribers to THE GRAMOPHONE may become members for 1926-27 on sending a subscription of 2s. 6d. to the Secretary.

(iv) All members in the British Isles will be entitled to buy the records issued by the Society (but not single records from works contained on



two or more records) at 6s. for each 12in. record, or 4s. for each 10in. record, post free on orders exceeding £1 in value (otherwise postage 6d. per record).

(v) Overseas members will similarly be entitled to buy the records at 6s. 6d. each (4s. 6d. for 10in. records), post free on orders exceeding £2 in value. Seven records can be packed in a parcel conveniently, but 7s. 6d. per parcel will be charged on smaller numbers for packing, freightage, and insurance.

(vi) Members will also be entitled to buy records of any works of the last two years which are still in stock at 6s. each (6s. 6d. overseas) for 12in. records, and 4s. each (4s. 6d. overseas) for 10in. records (post free on orders exceeding £1 and £2 in value respectively).

#### PROGRAMME FOR THIS YEAR.

The first batch was sent out to members in the British Isles before Christmas. It consisted of one record of Purcell's *Fantasia upon One Note* and *Fantasia in C major* (DDD), played by the Music Society Quartet under M. André Mangeot, and of Schubert's *String Quartet in A minor, Op. 29* (HHH, JJJ, KKK, LLL, MMM, nine sides) and the *Scherzo (Allegro di molto)* from Mendelssohn's *String Quartet in E minor, Op. 44* (on the odd side of MMM), electrically recorded by the Spencer Dyke String Quartet: six records in all. An analytical note by Mr. Peter Latham will be found on p. 349.

The second batch will normally consist of Beethoven's *String Quartet in F major, Op. 135*, electrically recorded by the Spencer Dyke String Quartet (NNN, OOO, PPP, three records), and Brahms's *Trio for p.f., violin and horn in E flat, OP. 40*, electrically recorded by Messrs. York Bowen, Spencer Dyke and Aubrey Brain (QQQ, RRR, SSS, TTT).

For the rest, it is not possible to say exactly how many records each work will occupy, but the following estimate may be taken as fairly accurate.

The *Oboe Quintet* of Arnold Bax, played by Mr. Leon Goossens and the Music Society Quartet, and electrically recorded (two records).

The *Phantasy Quintet* of Dr. R. Vaughan Williams (already recorded on EEE, FFF, two records), played by the Music Society Quartet and Jean Pougnet.

The Slow Movement (*Molto Adagio*) from the *First Violin Sonata, Op. 21*, of Eugene Goossens (already recorded on GGG, one record), played by the composer and M. André Mangeot.

The *String Quartet in F major* of Maurice Ravel, played by the Music Society Quartet and electrically recorded (three records).

If there is sufficient response, the *String Quartet*

in *F minor, Op. 95*, of Beethoven, will also be recorded electrically by the Spencer Dyke String Quartet, and will make four records.

In addition to the above records, a Chamber Orchestra, formed by Mr. André Mangeot, will also make a batch of six or perhaps seven records out of the following works, recorded electrically:—

- |                 |  |
|-----------------|--|
| Mozart . . .    | <i>Symphony in C major, No. 22</i><br>(K.200). |
| Corelli . . .   | <i>Concerto for Christmas Night.</i>           |
| Delius . . .    | <i>A Summer Night on the River.</i>            |
| Debussy . . .   | <i>Dance Sacrée : Danse Profane.</i>           |
| Peter Warlock . | <i>Serenade for Strings.</i>                   |

It is possible that during the year opportunities or circumstances may arise to add to the list or to curtail it, and particulars will be given in the N.G.S. Notes page of THE GRAMOPHONE. All recording in future will be done electrically, and I believe that most people will agree with our contention that the Schubert *A minor quartet* is at least as good as any recording up to date of a string quartet.

I want to remind our readers that they will add a great deal to the interest of their records if they will give themselves the trouble of buying and reading "Music and the Gramophone." The wretched support that gramophiles give to literature makes me seriously wonder whether I am not being disloyal to my own profession by doing my best to foster such a rival to it as the gramophone evidently is: but I should really have supposed that the readers of this paper might have been counted upon to encourage such an excellent A.D.C. to the gramophone as this book undoubtedly is. I am afraid that I shall have to endorse the old publishers' dictum that books about music do not repay publication. I recommended the publication of this book because it seemed to me everybody sufficiently interested in the gramophone to take in this paper would want "Music and the Gramophone." Let me once more emphasise the fact that it will not become out of date, and that it is absorbingly interesting.

Now for another matter. With the greatest unwillingness I must announce that we shall have to discontinue the monthly reports of the gramophone societies. They have increased so much and they are increasing so rapidly that the pressure upon our space must inevitably become sooner or later too great, and it seems to me advisable to make a change now. We shall be glad to print every month a list of societies with the secretaries' names and addresses, and once a year a general account of their activities. Nobody is better aware than myself how much THE GRAMOPHONE owes to the support and enthusiasm of the membership of these societies, and I hope that they will not think me ungrateful in taking the course I feel called upon to take.



## THE PANATROPE.

For me the first hearing of this instrument was the greatest thrill I have had since I began to be interested in the gramophone. Such a method of reproduction must in time supersede all our sound-boxes and Lifebelts, silence for ever all arguments over fibre and steel, and render our external and internal horns as obsolete as old Triton's wreathed horn. I do not venture to prophesy when our present methods of reproduction will die; but I do know that their doom is sealed.

This week Mr. Virtz sent me a beautiful new sound-box he has designed for fibre needles and the new recording. It is incomparably superior to anything on the market, and it turns all those first experiments in electric recording into brilliant successes. I offer him my warmest congratulations, and yet as I look at this new sound-box I am touched by sadness. It is like one of those fifteenth century knights whose armour and equipment reached perfection at the moment when artillery was so soon to sweep them out of existence.

However, the Panatrope artillery costs £120, and there will be plenty of time for most of us to enjoy this golden knight, the flower of Mr. Virtz's genius. There must be many devotees of fibre who have not tried a Virtz sound-box. I advise them to get into communication with him at once. I also advise readers to take an early opportunity of hearing the new Orchorsol model. Most unfortunately I was ill at the close of my visit to town and had to postpone that pleasure. But I know that the Orchorsol people are not given to idle boasting, and they are much excited over their latest model.

I should prefer not to say any more about the Panatrope until I have had an opportunity to test it thoroughly on every kind of record. I notice that the Expert Committee found it had a tendency to deepen sopranos and violins. I did not find that; but I spent most of the time I had in listening to orchestral records, and I heard enough to realise that in every case where we had criticised a recording it was the fault of our imperfect reproducers. For instance, the Columbia *Symphonie Fantastique*, played at full amplification, was stupendous. Not a trace of elanginess. And as for the Wagner records of Coates, well, I found the *Tristan Prelude* too much for me in the intimacy of a small room, and, feeling like a fool, had to hide my head. And the two dance records! Marvellous! And the piano—but I am allowing my enthusiasm to run away with me, and I shall say no more until I have played right through every record I possess. My problem is the necessary electricity at Jethou, and I hope that it will be found possible to work the Panatrope with batteries.

θάλασσα! θάλασσα! This really is the sea at last.

COMPTON MACKENZIE.

## Columbia Records

The January records arrived too late for review. The most interesting among them appear to be two by the Don Cossacks Choir, and one by the Kedroff Male Quartette; three by Ignaz Friedman, one by Szigeti; one by the Concertgebouw Orchestra under Mengelberg, playing the *Hungarian March* and *Les Sylphes* from the "Damnation of Faust"; and two *in situ* recordings, the *Summer Days Suite* of Eric Coates by the N.Q.H. Orchestra (Wigmore Hall) and four morceaux by the Plaza Theatre Orchestra at the Plaza. Two operatic records which may prove very interesting; others by William Murdoch, the Catterall Quartet, Antoni Sala, the Sheffield Choir, Grenadier Guards' Band, Hubert Eisdell, etc., make up a not very exciting bulletin, in which a good few of the titles have been previously recorded.

The Columbia Company writes: "Mr. Compton Mackenzie is good enough to express in your December Number the hope that this Company will re-record by the electric process the whole of *The Planets* of Gustav Holst. This has been already accomplished, and the complete series of these records should be available during January."

This is very good news.

## His Master's Voice

The new year is going to bring us some wonderful recordings or re-recordings of masterpieces, if rumours are true. The *Fifth Symphony*, played by the Royal Albert Hall Orchestra under Sir Landon Ronald, is announced for publication in the middle of January, and will probably solve the intricate problem which the Editor discussed over a year ago (Vol. III., p. 172).

## Polydors

On the other hand, the problem may be complicated by the Polydor (new process) recording of the *Fifth Symphony*, on five discs, played by the Philharmonic Orchestra of Berlin under Furtwängler. This, with Mozart's *Jupiter Symphony* and *Tod und Verklärung* (Strauss himself conducting), is in the December supplement, which has not yet reached the London Office.

## Brunswicks

No Brunswick records were sent for review this month by Messrs. Chappell; but presumably we shall soon be getting them direct from the British Brunswick Company, which has already begun recording and manufacturing in this country. The future is extremely rosy, and rumour is again busy telling us of the wonders in store for 1927.



# The WAGNERIAN'S RECORD LIBRARY

By PETER LATHAM

## IV.—Gleanings

PERHAPS "Gleanings" is not a good title for this article; somehow one has a feeling that the best ears have been removed before the gleaner arrives on the field; and I certainly do not want to give the impression that the records in this list are inferior products. There is, however, a sense in which the word "gleanings" may be legitimately applied to them, for they represent some of the really first-rate Wagner items known to me that have not been recommended in my "Specimen Library." From the point of view of the seasoned gramophile the specimen library is open to serious criticism. He will say, with justice, that in my efforts to avoid duplication I may have had to pass over records that are actually better in themselves than those I have selected, and will argue that as he already possesses an independent Wagner collection of his own, the point of the specimen library is lost so far as he is concerned. To meet this objection and in fairness to the recording companies who have been so generous in providing me with records, I resolved to make out a list which, taken in conjunction with the sixty discs I have already noticed, should include all the Wagner records of outstanding merit that I have heard. This, however, has not proved feasible; I found myself quite unable in practice to compile a catalogue of records arranged in order of excellence with a hard-and-fast line between those of outstanding merit and the rest, and in the end I have had to abandon all idea of completeness. The selection that follows contains a number of admirable discs not hitherto mentioned by me, but it is very far from being exhaustive. Here it is, however, for what it is worth; score references are only given to one version (the best) of each item, and are omitted altogether when the music coincides more or less with records already accounted for in the specimen library.

### THE FLYING DUTCHMAN

**Overture.** Parlophone E.10334-5. Siegfried Wagner and the Opera House Orchestra.—Complete on three sides, with an orchestral version of the Introduction to Act II. and Spinning Chorus on one side of E.10335.

**Parlophone E.10124-5.** E. Moerike and the Opera House Orchestra.—Complete on three sides, with the Introduction to Act III. and Sailors' Chorus on one side of E.10124.

**Die Frist ist um.** Polydor 66414. Theodor Scheidl.—This gives the monologue at the beginning of Act I., Scene 2, complete on two sides.

**Wie aus die Ferne.** Polydor 65598. Friedrich Schorr.—This is a complete version of the Dutchman's soliloquy immediately preceding the big duet ("versank ich jetzt") between him and Senta in Act II. On the other side Schorr sings *O Star of Eve* (*Tannhäuser*) in German.

**Wirst du des Vaters Wahl nicht schelten.** Parlophone E.10478. Bettendorf and Werner Engel.—Here we have the portion of the love duet in Act II. which these singers omitted in their earlier record, E.10182. On the other side is the third part of *Klingsor's Magic Garden* (*Parsifal*).

### TANNHÄUSER

**Overture.** Columbia L.1770\*-1\*. Mengelberg and the Symphony Orchestra.—Complete on four sides.

**Parlophone E.10169-70.** E. Moerike and the Opera House Orchestra.—Complete on four sides.

**Columbia 296.** Court Symphony Orchestra.—A cut version on two sides.

**Pilgrims' Chorus, Act I.** H.M.V., D.1074. Albert Coates, Chorus and Symphony Orchestra.—The music for this is to be found immediately after the shepherd's song at the beginning of Act I., Scene 3. The record takes us to where the voices of the Pilgrims finally die away, after which a cadence is added. On the other side is the *Pilgrims' Chorus, Act III.* This, after giving the first nineteen bars of Act III., Scene 1, skips the next thirty-three bars and then proceeds without any further break, stopping after Elizabeth's "Er kehret nicht zurück."

**Als du in kühnem Sange.** H.M.V., D.B.196. Battistini. With *O Santa Medaglia* (from Gounod's *Faust*) on the other side.

**Dich, teure Halle.** Parlophone E.10372. Bettendorf. On the other side is *Lohengrin's Farewell*, sung by Max Hirtzel; this comes at the very end of the opera; the selection opens with the eight orchestral bars preceding Lohengrin's greeting to the returned swan and ends with his last "Farewell."

**H.M.V., D.A.524.** Jeritza. With *Glück, das mir verblieb* (from Korngold's *Die Tote Stadt*) on the other side.

**Columbia 7368.** Stralia. With *Bel Raggio* (from Rossini's *Semiramide*) on the other side.

**Polydor 15975.** Hannah Müller-Rudolph. With a shortened version of *Elsa's Dream* (*Lohengrin*) on the other side.

**O Fürstin.** Parlophone E.10332.\* Bettendorf and Melchior (two sides).—This begins at Act II., Scene 2, bar 6, and includes the whole of the scene, with omission of bars 29-93 of the actual duet (counting this as beginning with the change to four flats and the direction *Allegro*). The extract concludes (as it should) with the chord of A flat in the eleventh bar before the indication "Scene 3."

**Blick ich umher.** H.M.V., D.B.199.\* Battistini.—This is the song with which Wolfram opens "The Minstrels' Tournament" in Act II. Battistini sings it all. On the other side he gives us *Pietà, rispetto, amore* (from Verdi's *Macbeth*).

**Polydor 66408.** Heinrich Schlusnus. With *O Star of Eve* (in German).

**Introduction to Act III.** Parlophone E.10215. E. Moerike and the Opera House Orchestra.—Complete on two sides.

**Elizabeth's Prayer.** H.M.V., D.B.306. Jeritza (cut). With *Elsa's Dream* (*Lohengrin*) on the other side (complete but for three orchestral bars).

**O Star of Eve.** Polydor 65701. Heinrich Rehkemper. With *Die Stunde naht* (*Parsifal*) on the other side (this is the second half of "Amfortas' lament" from Act I. The "lament" follows Amfortas' refusal to reveal the Grail).

**The Pilgrimage to Rome.** Polydor 19070. Willy Zilken (two sides).—Uncut, but not quite finished.

**Polydor 65799.** Fritz Soot (two sides).—Uncut.

### LOHENGRIN

**The King's Prayer.** Polydor 65653. Richard Mayr (uncut). With *Ein jeder kennt die Lieb' auf Erden* (from Tchaikovsky's *Eugen Onegin*) on the other side.



**Wedding Procession Music.** H.M.V., D.937. Albert Coates and the **Symphony Orchestra**.—This contains the opening of Act II., Scene 4, and runs to the point where Ortrud interrupts the chorus. There are no cuts, but the voice parts are omitted. On the other side is the **Introduction to Act III.**

**Introduction to Act III. and Bridal Chorus.** Parlophone E.10107. E. Moerike and the **Opera House Orchestra**.—The *Introduction* is complete, the *Bridal March* uncut but unfinished.

### THE RHINEGOLD

**Alberich Steals the Gold.** H.M.V., D.677. Radford.—This begins where Alberich starts to scramble up towards the gold, and goes to Scene 2, bar 20, omitting eight bars just before the end of Scene 1. On the other side is the **Descent to Nibelheim**. This begins with Wotan's concluding sentence ("Ihr andern harrt") in Scene 2, and goes to the end of the scene; then come some sixteen bars, starting at Alberich's *second* entrance in Scene 3 ("Hieher! Dort-hin!") and lastly, after a skip of thirty-six bars or so, a passage of some thirty bars beginning "Zitt' re und zage."

**Entrance of the Gods.** H.M.V., D.1117.\* Albert Coates and the **Symphony Orchestra** (two sides).—This starts at the same place as the old H.M.V. record of the same music (mentioned in an earlier article of mine), and goes to the end of the opera, but without the voices.

### THE VALKYRIE

**Winter storms have waned.** Parlophone E.10352. Melchior (in German). With *Nur eine Waffe taugt* (*Parsifal*).—The *Parsifal* extract contains the whole of Parsifal's speech accompanying the healing of Amfortas at the very end of the opera. It starts a bar before the voice comes in and ends with the statement of the "Dresden Amen" as Parsifal "ascends the altar steps."

**The Fire Music.** H.M.V., D.1079. Albert Coates and the **Symphony Orchestra** (two sides).—Complete, but the voice is absent.

### SIEGFRIED

**Das der mein Vater nicht ist.** Parlophone E.10442\*. Melchior (two sides).—The first side of this record gives a selection of The Forest Music identical with Otto Wolf's (see my November article). We then skip the orchestral interlude and the second side begins where the voice next comes in and goes to the point where Siegfried blows his horn.

**Ewig war ich.** Polydor 72684. Helene Wildbrunn. With the *Liebested* (*Tristan*).—Both complete.

### THE DUSK OF THE GODS

**Siegfried's Journey to the Rhine.** Columbia L.1636. Bruno Walter and the **Royal Philharmonic Orchestra**.—Complete on two sides.

**Hagen's Watch.** Columbia L.1488. Norman Allin.—Hagen's monologue at the end of Act I., Scene 2, is given complete. On the other side is **Hagen's Call**, a cut extract from Act II., Scene 3.

**Siegfried's Funeral March.** Parlophone E.10158. E. Moerike and the **Opera House Orchestra**.—Complete.

**Closing Scene.** Polydor 66099-66100. Gertrude Kappel.—Complete in three parts, but without the orchestral ending. On the odd side is *Pace, pace, mio Dio* (from Verdi's *La Forza del Destino*).

### TRISTAN

**Prelude.** H.M.V., D.1107.\* Albert Coates and the **Symphony Orchestra**.—Complete on two sides.

**They drink the potion.** H.M.V., D.912. Austral and Tudor Davies.—This comes from Act I., Scene 5; it begins after the shouts of the sailors are heard for the first time, runs on for about thirty-six bars, cuts the next forty-four or so, and then goes to the point where the lovers drink the potion. The other side takes up the music after a break of twenty-three bars, continues to where the sailors give their *first* salutation to Marke ("Heil! König Marke, Heil!"), cuts twenty-three bars from here, and then goes to the end of the Act.

**Wohin nun Tristan scheidet.** Polydor 65643. Richard Schubert.—This passage will be found near the end of Act II., sixteen bars after the conclusion of Marke's long monologue, and

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it goes to the end of Tristan's speech ("das sag' ihm nun Isold'!"). On the other side is a rendering of **Winter storms have waned** (*Valkyrie*) in German.

### THE MASTERSINGERS

**Overture.** Parlophone E.10343-4. E. Moerike and the **Opera House Orchestra**.—Complete on three sides. On one side of E.10344 is the **Dance of the Apprentices**.

**Columbia 976.** Court Symphony Orchestra.—Complete on two sides.

**The Elder's Scent.** H.M.V., D.750. Radford.—Complete. On the other side is a cut version of the *duet* between Sachs and Eva which follows the monologue. Here Austral joins Radford.

**Polydor 65651.** Josef von Mannowarda.—On the other side is Sachs' closing address, *Verachtet mir die Meister nicht*.

**The Prize Song.** H.M.V., D.1021.\* Tudor Davies.—On the other side is Sachs' *Closing Address* (sung by Radford) and the *Choral Finale* of the opera.

**Columbia L.1228.** Mullings. With *On with the Motley* (*Pagliacci*).

### PARSIFAL

**Prelude.** H.M.V. 1025-6. Albert Coates and the **Symphony Orchestra**.—Complete on three sides. On the odd side is **Gurnemanz reproaches Parsifal for slaying the Swan**, sung by Radford and Widdop. This starts at the change to two flats and three-four time (*Lebhaft und schnell*) just before the wounded swan appears. It contains no cuts and ends with Parsifal's reply to Gurnemanz' reproaches ("Ich wusste sie nicht").

**The Flower Maiden's Scene.** Parlophone E.10477\*-8.\* Siegfried Wagner and the **Berlin Opera House Orchestra** (three sides).—This gives the whole of the scene from the first appearance of the maidens to their final departure. Both solo and choral parts are sung. On the back of E.10478 is an extract from *The Flying Dutchman* that has been mentioned in its place.

**Amfortas, die Wunde!** Parlophone E.10298. Melchior.—The second side follows directly on the end of the first. The extract is from Act II. and opens when Kundry, having prepared the way with the *Herzeleide*, presses a long kiss on Parsifal's lips, and carries us to the end of Parsifal's long outburst ("Wie büß' ich Sünder meine Schuld?").

### THE SIEGFRIED IDYLL

**Columbia L.1653-4.** Bruno Walter and the **Royal Philharmonic Orchestra**.

H.M.V., D.649-650. Albert Coates and the **Symphony Orchestra**.

**Velvet-Face 665-6.** J. Batten and the **Royal Symphony Orchestra**. Each of these is complete on four sides.

Readers will observe that in this list I have included some of the more recent issues. Time has run on since first these articles began to appear, and with each succeeding month it has become more impossible to confine myself to records issued last July or earlier. I have therefore noticed such of the later discs as I have heard where these seem to possess unusual merit.

Space in THE GRAMOPHONE is in great demand this month and my list of records is a long one, so that my opportunities for comment are strictly limited. Since, however, each record is recommended solely on its merits there is no necessity in most cases for further remarks; and I have availed myself of the useful asterisk to distinguish the best version of each of the much-recorded extracts where this has not been included in one of my previous lists. But there are one or two notes that I should like to add to my bare enumeration of titles and I proceed at once to these.



The duet from *The Flying Dutchman*, sung by Bettendorf and Werner Engel, should be acquired by all those who know and enjoy the magnificent record of this music (E.10182) previously made by these artists. The only defect in that admirable disc, the large gap between the two sides, is here made good, so that we now have the duet through from end to end.

The new Columbia version of the *Tannhäuser* overture is undoubtedly the best we possess. Gramophiles will observe with regret the very noticeable difference in *tempo* between the end of the first side and the beginning of the second—due, I can only suppose, to the first side having been re-recorded for some reason. This is certainly unfortunate, but it is the only blemish I can detect in what is, perhaps, Columbia's finest Wagnerian achievement hitherto. The H.M.V. *Pilgrims' Choruses*, on the other hand, are not so good as the best of their electric recordings, and a soloist is guilty of a serious lapse in intonation near the end of the second side. I think, indeed, that I could find a version of each of these choruses where the actual rendering is distinctly better; but the new process has made such a revolution in choral work that the H.M.V. disc must be given the first place—almost entirely on the score of reproduction—till it is ousted by some super-record of the future.

Stopping only to draw attention to Hannah Müller-Rudolph's exquisite singing of the first part of *Elsa's Dream* (it is coupled with *Dich, teure Halle*, from *Tannhäuser*), I pass on to *The Rhinegold*. The H.M.V. *Descent to Nibelheim* is a piece of work that I greatly admire. The anvils are not very effective, it is true, but these sound just as inadequate in the opera house; they represent, I venture to think, one of Wagner's miscalculations—a tea-tray and a poker were what he really wanted, for the larger anvils at any rate. With Donner's hammer-stroke on the rock and the ensuing crash of thunder he is far more successful (cymbals are used for the clang), and this has been reproduced almost to perfection in the new H.M.V. *Entrance of the Gods*. The London Editor tells me that this has somehow escaped review in THE GRAMOPHONE; if so, it was a grievous fault in Cæsar. The record gives a first rate orchestral rendering of the whole of the final scene; the sentimental repetitions of the Rhine-Maidens' song have disappeared and in their place we have what we want—the music to *Abendlich strahlt*, though the voices, alas, are still withheld.

I remarked in November on the excellence of Melchior's double-sided selection from the forest scene in *Siegfried*; better singing in this lovely episode one could hardly desire, and though the orchestral recording is not quite so happy it supplies, nevertheless, an adequate background. Helene Wildbrunn is an artist quite unknown to me apart

from the disc of hers that I have recommended; may we hope that the omniscient Mr. Klein will tell us something about her? If her other records are anything like as good as this one she would make a subject worthy of his pen. To sing *Ewig war ich* and the *Liebestod* as she does is a very remarkable achievement. Incidentally, it is all too seldom that we find two such magnificent selections on a single disc; they make a combination that should prove irresistible.

Neither the Parlophone *Trauer-Marsch* nor any other will stand comparison with the new process H.M.V. version; but Parlophone records are cheaper than H.M.V.'s., and this one is worthy of the attention of impecunious gramophiles; when first I heard it—before the issue of the new H.M.V. disc—I hardly expected that it would be so soon surpassed. Gertrude Kappel's two records of the *Closing Scene* (from the *Dusk of the Gods*) have come in for a good deal of hostile criticism. I am prepared to admit that the orchestral reproduction is imperfect and that Kappel's voice records less well than Austral's, but it seems to me that less than justice has been done to the intelligence of the interpretation. For sheer dignity this performance would be very difficult to match, and it is just this quality that the music needs and—on account of its enormous difficulty—so seldom gets.

The new *Prelude to Tristan* is the first complete version of this piece on two sides. But, as everyone knows, it has other claims besides this for inclusion in my list. The oboe, curiously enough, is shyer than ever, but in all other respects this is a masterpiece. To mention but a single detail, how impressive is the massive weight of 'cellos and basses in that *pianissimo* passage right at the end! Richard Schubert is a singer who has been winning golden opinions recently (in Vienna, I think it is), and the example of his work that I have recommended should be of interest to many. *Wohin nun Tristan scheidet* is to me one of the most moving things in the opera; I only wish that Isolde's equally beautiful reply could have been placed on the other side—but this is not to deny that Schubert's rendering of the *Valkyrie* selection is very good.

The *Court Symphony Orchestra* is not a particularly imposing organisation and I dare say that in some respects it falls short of Wagner's requirements. But its unpretentious performances of the overtures to *Tannhäuser* (cut) and *The Mastersingers* (complete) have impressed me sufficiently to make me think them worthy of mention; the records are cheap and give good value. In the new H.M.V. *Prize Song* and *Sachs' Panegyric* Tudor Davies and Radford seem to me to sing as well as they did in the old version, but not better; the orchestral part, however, is very noticeably clearer and there is a vast improvement in the choral *Finale*.



My pressing of the second side of the Parlophone Flower Maiden's Scene (*Parsifal*) produced an unexpected sound with the high B flat at the end, and there is a place in one of the records where *Parsifal's* intonation is rather shaky; but on the credit side of the account must be set the fact that this is, so far as I know, the only version that gives the scene in its entirety with the voices. The company can hardly be blamed if the words of the chorus are indistinct; they are so seldom audible, even at the opera. The extract from *The Flying Dutchman* on the odd side has already been alluded to.

The *Siegfried Idyll* is a work that appears to suit the gramophone and I have heard several excellent records of it. The Vocalion set to which I referred in my October article is possibly a shade better than the others; but it is only a shade, and the three alternatives mentioned this month are all very pleasant to listen to.

And now I find, having read through what I have written, that there is yet one more disc which I cannot omit. This is the H.M.V. *Grand March* from *Tannhäuser* (D.1101), performed by the *Symphony Orchestra* and a *Chorus*, under the leadership of *Coates*; the selection gives us the first twenty-three bars and all the vocal part. On the other side *Walter Widdop* (as *Lohengrin*) joins the others in the *Swan Chorus*; here we start with the excited cries of the chorus as they first catch sight of *Lohengrin* in the distance; he draws nearer, lands, and dismisses his swan; and finally we have the awed comments of the astonished beholders. But having mentioned this record I need not enlarge upon it; K.K. discussed it in the August number of THE GRAMOPHONE (p. 121) and I have nothing to add to his very judicious review.

PETER LATHAM.



# THE GRAMOPHONE AND THE SINGER

(Continued)

By HERMAN KLEIN

## The Singing of Lieder—I.

CUTTING adrift for a space from the fascinations of opera and oratorio, I propose devoting some attention to the more restricted product represented in modern gramophone catalogues under the heading of "Lieder." Would that it occupied a larger place there, for to me it embodies a subject infinitely absorbing and replete with interest. The word *Lied* is the German for "song"; but in the mind of the musician it means a good deal more than that. It signifies either a simple ditty, a pure folk-song or *Volkslied*, the derivation of which may or may not be traceable; or it can be a song of a much higher type, cast more or less in an art form of classical design; a setting in which the music is not merely repeated for each verse of the poem, but expresses and illustrates every turn or phase of its meaning until the end is reached.

In the original instance the term *Lied* was applied to "a German poem intended for singing" (Grove, Vol. II., p. 725), and not to a musical composition. It is rather odd, therefore, that the first *Lieder* I can remember hearing should have had no words at all. I refer, of course, to the *Lieder ohne Worte* of Mendelssohn, which, as everyone knows, are piano-forte pieces cast in the *Lied* form. At the time I speak of, the *Songs without Words* were much

more familiar in this country than the German songs *with* words. The latter were only to be heard at the so-called classical concerts, when foreign or English vocalists of distinction were taking part in them, and generally as a relief to the instrumental chamber works—then gradually coming into favour with the musical public—which constituted the major portion of the programme. Songs by Schubert, Schumann, Liszt, Franz, Lassen, or Brahms were, with a few rare exceptions, still too advanced for general audiences. They were still "caviare to the million," and the founder of the London Ballad Concerts, Mr. John Boosey, if he allowed Mme. Arabella Goddard to play some of the *Lieder ohne Worte*, would never have dreamed of mixing up a few real *Lieder* with the British ballads, old and new, that furnished the indigestible material for his weekly feasts at St. James's Hall.

But the period of transition had even then begun to set in, and it is interesting now to note the fact that the same honoured institution which was to change the course of musical taste among the community at large did so in the direction of vocal as well as of instrumental compositions. The oft-derided mid-Victorian era it was that witnessed



the actual beginnings of that slow but steady renaissance of good music in England which has not yet by a long way attained to its full fruition. I do not refer now to the work of the defunct choral bodies, such as the Sacred Harmonic Society (is not oratorio said to be—though I do not believe it—in *articulo mortis*?), or to the still struggling Philharmonic, whose sole partiality for vocal “relief” was formerly indicated by the engagement of a prima donna with suitable selections from favourite operas. No, the institution I speak of was the Monday and Saturday Popular Concerts, best known as the “Pops”, and carried on by the old house of Chappell for over forty years, from 1859 until the first decade of the present century, at the St. James’s Hall which that firm built on the ground between Regent Street and Piccadilly where the Piccadilly Hotel now stands.

Here it was, far back in the seventies, eighties, and nineties, that I had the privilege of listening to some of the finest singers of the day, both British and foreign, in the choicest treasures of the masters named above. I have often recalled but seldom described those experiences. I have often traced the powerful influence of the “Pops” and their illustrious performers on the growth of the love for chamber music in this country, even though, not possessing the gift of prophecy, I failed to foresee the day when the Columbia Company would publish complete records of Schubert’s *Quartet in D minor* and Mendelssohn’s *Trio in C minor*, or H.M.V. give us Schubert’s superb *Trio in B flat*, Op. 99, played by Cortôt, Thibaud, and Casals, to be listened to in one’s own drawing-room. What would not some of us not give to be able to hear anew these lovely masterpieces, played by the old Pop quartet, Joachim, Ries, Straus, and Piatti, or, in the trios, the first and last of these artists with the unforgettable Madame Schumann! But that was not to be. The gramophone as we now know it came a few years too late—not so very many, but just sufficient—to enable us to preserve and reproduce the performances of those giants when in their prime. It is a great pity. They would not alone have afforded music-lovers of a younger generation much joy, but they would have averted many ignorant and futile comparisons.

Nor have I set out to institute comparisons of my own on this matter, much less to attempt to set right people who never had the inestimable advantage of hearing great players of the past as well as those of to-day. I would speak, as I said before, of the *singers* who used to appear at the Pops, the kind of music that they sang, and in what fashion they placed their efforts upon a level with those of the instrumental artists and the pianist. The string players varied in number, naturally, in accordance with the works that had to be performed; but except on rare occasions there

was never more than one pianist and one vocalist. The programme invariably opened with a string quartet (or quintet), followed by the first vocal selection, after which came the pianoforte solo—generally a sonata by one of the great masters. Then ensued an interval of eight or ten minutes—a genuine *entr’acte*, as we used to call it—put to practical use by the subscribers, including not a few of the most famous painters, poets, and *littérateurs* of that time, who would stand up or leave their stalls, as the case might be, to enjoy a brief chat with their friends and talk over the gorgeous treats of the evening. (Among the dozens of celebrities whom I thus grew to recognise as *habitués* in the early days the most constant and conspicuous were Robert Browning, Swinburne, Tennyson, G. F. Watts, Alma Tadema, Whistler, Horsley, and many eminent lawyers, doctors, and other professional men who really loved the best music.) After the interval came the ensemble works bringing in the pianist; then the vocalist once more, and finally as a rule some trio or sextet, or the Beethoven septet or Schubert octet, or very often a simple but delightful Haydn quartet to wind up with. The whole concert was over by 10 o’clock or a few minutes past.

It was in 1872, when I was a boy in my teens, that I first went to a Monday Pop and heard Santley sing Schubert’s *Erl-King*. He gave it in English, and it was a magnificent piece of characterization, each individual in the drama being differentiated without the slightest shade of exaggeration. I remember that the audience simply loved it, but was too well-trained to insist upon an encore after two recalls. Two or three years later I heard our famous baritone there again in Schumann’s *Ich grolle nicht*. This time he sang in German and with a very fair accent; but generally he preferred a translation, as, for example, in Mendelssohn’s forgotten *Hirtenlied* (*The Shepherd’s Lay*), of which he was particularly fond. The democratic and intensely musical Pop audience did not care a bit what language it was so long as the singing proved worthy of the piece, and it always did. It was the fashion then to sing Beethoven’s *Adelaide* in Italian, and the interpreter *par excellence* of that beautiful *lied* was the great tenor, Sims Reeves, who invariably drew a big crowd when he sang it at the Pops. I must have heard him in it there on at least half a dozen occasions, and, although his voice was beginning to lose something of its power, the quality was still exquisite and the phrasing finished and elegant beyond compare. The wonderful accompaniment was played for him at different times by Sir Julius Benedict, Sir Charles Hallé, and Sidney Naylor; Henry Bird only came later.

Another glorious tenor—still happily living—who helped to insert the thin end of the wedge for the



love of *Lieder* at the same place was Edward Lloyd. He gave with exquisite charm two songs in particular—Schubert's *Serenade* and Mendelssohn's melodious setting of Tom Moore's stanzas *The Garland*, better known by the opening line, *By Celia's Arbour*. His voice sounded divine in the *Ständchen*, as it did also in Wagner's *Preislied*; but nothing could induce him to sing either in German. The first time I heard the Schubert song in the original was from the lips of the "Swedish Nightingale," Christine Nilsson herself, one afternoon at the house of Madame Balfe, and on that occasion it was the present writer who had the honour of accompanying her on the piano—an imperishable memory for me, I can assure you. I cannot now recall half the distinguished male singers whom I heard at the Pops in those early days, but I have a vivid recollection of a February night in 1877, when a new German baritone made his début in London and incidentally added a fresh foundation to the structure which *Lieder* were helping to build up.

The still-living artist who brought this impetus with him from the land of *Lieder* (he was born at Breslau in 1850) was that versatile musician—singer, pianist, conductor and composer—Sir George Henschel. His instant success induced him quickly to settle down here, and three or four years later he married his gifted American pupil, Lillian Bailey, a soprano with a voice of such beautiful timbre that it would even blend with her husband's and compensate for the peculiar crudeness of his quality. Thanks to their supreme art it was always a delight to hear these two sing duets, but at the Pops they did not appear together so regularly as at the vocal recitals which they were among the first to make a successful form of entertainment. Certainly, Mr. and Mrs. Henschel did more than any other married couple of their day—more, perhaps, than any other two singers whom I could name individually—to popularize the art of *Lieder*-singing in this country. They took their well-chosen and fascinating programmes into the farthest corners of the provinces, and taught the uninstructed amateur (with a soul above the royalty ballad) how to appreciate and enjoy the gems of their unfamiliar repertory. They won admirers wherever they went; they took part in all the leading festivals; they sang as delightfully in French and Italian as they did in German and English. A brief illness deprived us of Mrs. Henschel just 25 years ago last month, but Mr. Henschel went on singing and conducting for a long while (he received his knighthood just before the war), and he still carries on his teaching. His clever daughter, Miss Helen Henschel, reflects the distinguished talent of both parents and has done her share towards fostering the growth of *Lieder*-singing.

Two other gifted bass-baritones who visited

London and made their mark alike in opera and *Lieder*, but did not remain here, were the famous Eugen Gura, a Bohemian by birth, and the equally celebrated Anton van Rooy, who was a Dutchman. The former sang all the leading parts in the first German season under Richter at Drury Lane in 1882; van Rooy, after his sensational début at Bayreuth, appeared during several seasons at Covent Garden under Augustus Harris. Both were superb artists and both gave recitals here subsequently—one at St. James's Hall, the other at the Bechstein (now Wigmore) Hall. Gura was especially fine in Schubert and the Loewe ballads, in which Henschel also shone; while van Rooy was at his best, in my opinion, as an interpreter of Schumann, particularly of the *Dichterliebe*, which, it is announced, may soon be recorded as a series—and worthily too, I trust—for one of the leading gramophone houses.

To return to the Popular Concerts. It was not to the sterner sex alone that the early advance of the *lied* in the esteem of Arthur Chappell's supporters ought to be attributed. I recollect a Monday evening in November, 1875, when a rather small, unimpressive *Mädchen* came upon the platform of St. James's Hall for the first time. She sang some Schubert songs with a purity of voice and perfection of style that made her fastidious hearers literally "sit up," stare, look at each other, then applaud the new singer with might and main. That was practically the beginning of the English career of the celebrated Thekla Friedländer, of whom Grove truly says: "The possessor of a sympathetic soprano voice of great delicacy and refinement, she excelled in old Italian airs and the *Lieder* of her own country, viz., Schubert, Schumann, and Brahms." During the ten years that she remained here before returning to her native land, she did splendid work that never ought to be forgotten. Among other things she used to be heard frequently in duets with her compatriot, Fräulein Redeker, a most artistic contralto with a voice of delicious quality, who became the wife of the well-known throat surgeon, Sir Felix Semon, and who still survives her husband. The treat of hearing Frs. Friedländer and Redeker together was one of the joys of the Pops for many seasons, and, if my memory does not err, it was they who, together with Mr. William Shakespeare and Sir George Henschel in 1877, first introduced the *Liebeslieder-Walzer* of Brahms to a London audience. The demand for Brahms was just spreading (that was the year of his first symphony at Cambridge) and amateurs had fairly begun to realize the inspired loveliness of his songs.

After the departure of Thekla Friedländer the Pops were for a time without a really first-rate *Liedersängerin*, but not for long. In 1889 there appeared another soprano of the highest order in



the person of Marie Fillunger, a native of Vienna and a pupil at the Conservatoire there of the famous Mathilde Marchesi, though subsequently, on the advice of Brahms, she went to finish her vocal training at the Berlin Hochschule. She was, I wrote at the time, "an artist of exceptional dramatic feeling and intelligence and the possessor of a powerful, well-cultivated organ." Her readings of the three great masters of German song were tremendously interesting and full of colour—in fact, quite on a par with anything we have since heard from the lips of Elena Gerhardt and Julia Culp. Marie Fillunger was also a great favourite with the Crystal Palace audiences, and I, for one, shall never forget her rendering there of Beethoven's *Ah perfido!* and Schubert's glorious song, *Die Allmacht*, on the occasion of her début at Sydenham. Besides her wonderful Brahms she was an extremely fine Bach singer. Her career was influenced for good by her intimate friendship with Sir Charles and Lady Hallé, whom she accompanied as vocalist on their tour through Australia in 1891 and again through South Africa four years later. On her retirement as a public singer in 1904 she accepted Hallé's invitation to become a professor at the Manchester College of Music. She was then only 54 and her voice still fresh enough for her to have made some valuable records if fortune had so willed it.

With the turn of the century came the end of the Pops—the 1602nd concert of a series that had gone on unbroken from February 14th, 1859. Personally, I am glad that I was not then in England to witness the melancholy demise of an institution which, as I have often declared, ought never to have been allowed to become extinct. When the house of Chappell passed into other hands, with St. James's Hall pulled down and "Uncle Arthur" no more, the purely artistic interest ceased. The centre of operations was transferred to Queen's Hall and the Promenade Concerts, which have done a tremendous lot for orchestral but less than nothing for vocal music. Happily, before the new era set in, the seed sown on the old ground had already begun to bear such good fruit that there was no possibility of its being wasted. The taste of the younger generation had been definitely formed and the knell of the ballad era was already sounding. The rubbish commonly known as "pot-boilers" may not have been entirely done with; indeed, plentiful examples thereof continue to shoot up and flourish commercially even now. But to-day real music-lovers will have none of it, while the less cultivated public has learnt how to distinguish between ballads and ballads, between songs which have some sort of merit in them—whether harmonic, melodic, or both—and the vulgar sentimental or jazz ditties that have not a single good quality to recommend them.

Yet, side by side with the poster that announces

some fast-expiring enterprise associated with the ballad entertainments of old, we may read announcements of vocal recitals galore, programmes filled to overflowing with the *bonnes bouches* of the gigantic catalogue of *Lieder*, of gems of the Elizabethan epoch, and, yes, of that first half of the nineteenth century when even the much-derided British ballad yielded occasional examples of good music. That the singers are always worthy of their theme I would not dare to assert; far from it; but the average, at any rate, reach a higher standard than that which prevailed when their less ambitious compeers of fifty years ago were not only content but proud to take a place in the ranks of the leading oratorio choirs. Nowadays, of course, every budding vocalist, whether professional or amateur, aspires to sing classical *Lieder* of every period and even prefers them, as a rule, to the operatic aria or the solo from some surviving oratorio. Interpretative intelligence rather than sheer good singing is what shows the best advance; and that is a quality which certainly counts for a good deal, though by no means for so much as some people would have us think, where *Lieder*-singing is concerned. The only great exponents of this branch of art are those—male or female—who can combine the noblest qualities in fullest and richest measure. And of that precious type there are very few examples indeed.

In next month's article I shall commence a review of the best available records of *Lieder* sung by the foremost contemporary artists. The largest number by far stands, naturally enough, to the credit of the Polydor Company. Still, quite a goodly collection has already been made by the H.M.V. and the Vocalion in this country, and I hope ere long to see all our leading gramophone firms waking up to the national needs in the same direction as thoroughly as they are doing in the vastly more expensive departments of orchestral and chamber music.

P.S.—I note with pardonable satisfaction a distinct wave of feeling in several quarters in favour of a Meyerbeer revival. It is obviously in response to the articles which appeared in this magazine during the autumn months of last year, for until then no one had dared to advocate what would look like a challenge offered to the "boycott" criticisms of the ultra-modern highbrow. Fortunately, the timely visits to New York (in a professional capacity) of Mr. H. C. Colles and Mr. Ernest Newman served to modify their views on the subject. Those two able critics found that Meyerbeer at the Metropolitan Opera House was not altogether so *ennuyant* as they had expected. Anyhow, among the interesting productions now promised at Covent Garden for the coming season I am happy to observe a *reprise* of *Les Huguenots*.

HERMAN KLEIN.



# The Auditorium Orthophonic Victrola

(Communicated by Dr. F. H. Mead, of San Diego.)

I HAVE had two opportunities of hearing this instrument, once when I could inspect the details of the instrument, and a second time when it furnished a detailed popular programme. It is eight times as powerful as the "Electrola," issued by the Victor Co., which is sold here for \$550.

Only four details of the old phonograph remain—the rotating turntable (moved electrically), the record, the needle, the tone arm. The sound-box is replaced by an "electric pickup," a small horse-shoe shaped box, about the size of a small sound-box. Two wires issue from this and conduct the vibrations from the record, the needle fitting into the "pickup," just as it does into a sound-box; and these two wires are connected with what is a radio apparatus, with a large number of "valves." From this apparatus pass two wires to a large wood screen, about 5ft. by 8ft. This has eight reproducers on it, which look like eight separate brass bowls.

The whole principle of the machine is to reproduce phonograph vibrations by a powerful radio mechanism.

The first record I heard was the *Washington Post* march, rendered by Sousa's Band. This was most excellent, and you could easily imagine the real band was issuing the music. No scratch, and the bass end of the brass admirable. It was given in the San Diego Stadium, which holds 30,000 people, and the volume was remarkable—quite as great as the real band.

A programme was given later in the open air, in front of the Spreckels Organ. In the first march the high notes sounded metallic; the low notes and tympani were good. It seemed to take a certain volume of sound to overcome the "scratch," which at times was audible. The record generally did not come up to the Sousa. In Galli-

Curci's record the voice was not nearly so good as in her old records, *Ah non credea*, for instance, and sounded "throaty." The piano was excellent. Kreisler's selection was very excellent, and the tones of the violin well produced, piano accompaniment good, but the scratch coming through the quieter passages. The most natural record of the series was undoubtedly the Revellers Male Quartet. Shut your eyes, and it was difficult to think you had not the singers before you. This rendition and reproduction were very perfect. *At Dawning* was an organ record, and the organ did not seem remarkable. McCormack's Ballad was wonderfully reproduced, the voice excellent, the selection commonplace. In the *Anvil Chorus* the realism was very great, the reproduction perfect, and it would seem to be a marvellous success in reproducing this class of music. In the orchestral *Caprice Viennois* the massed strings were well given, the violins being excellently clear, and the record well given. Tibbet's *Pagliacci Prologue* was one of the great successes of the afternoon, voice and words very clear and resonant, and the orchestra excellent. The *Blue Danube*, by the magnificent Philadelphia Orchestra, was equally satisfactory. Of the rest of the programme I will only mention the *Robin Hood* selection. Here it was hard to imagine you were not in a theatre and listening to the chorus on the stage, so faithfully does the instrument give out the numbers. Rosa Ponselle's voice came out magnificently, and Martinelli's, and there was no audible scratch in this record. As I left the great organ they were playing the *Angelus* on the phonograph (organ record). It was difficult to believe the great organ itself was not being played.

The instrument is certainly a wonderful machine, and for auditoriums will have, with suitable records, great uses for teaching orchestral and other music.



## The Expert Committee.

The technical articles in the Christmas Number were of such importance that neither Mr. Wilson nor the Expert Committee have been allowed to mount the rostrum in this session. But the latter body is allowed to make the following correction about the Panatrope:—"In our report last month we said that we understood that the amplifier in the Panatrope is of the resistance-capacity type. The British Brunswick Co. inform us that this is not the case. The circuit is transformer coupled according to the design specially worked out for the Panatrope by the British Thomson-Houston Company. The first stage of low frequency amplification employs a B.T.H. B7 valve and in the

second stage two B.T.H. B11 power valves in parallel are used. The transformer between the two stages has one primary and two secondaries.

The Marconi Company claim to be the sole owners of the patents covering resistance—capacity coupled amplification."

## Film Records.

Mr. P. Wilson's article on the evolution of recording was by no means fantastic. On December 16th Professor Pernot demonstrated a film record at the Sorbonne in Paris. "The film roll of 40 yards in length," says the report, "can take as much as 40 ordinary discs, and the film is supple, therefore unbreakable, and of small volume. The film employed is used material from cinematograph productions."



# Analytical Notes and First Reviews



## CHAMBER MUSIC

### H.M.V.

DB.970-4 (five 12in records in album, 42s. 6d.).—Harold Bauer and the Flonzaley Quartet; *Pianoforte Quintet in F minor, Op. 34* (Brahms). Eulenburg min. score.

I do not think I have ever enjoyed any chamber music records so much as these. Many people rank the Brahms quintet even above the sister works by Schumann and Franck, and though such a verdict may be open to dispute, yet there can be no doubt that the work under consideration is among the supreme things of chamber music. After listening to the records I found only one detail to criticise, the breaks between the sides. These were admirably chosen with regard to the construction of the movements, but in one or two cases a slavish respect for the bar-line prevented the music from being taken to the end of a cadence on one side and picked up (if necessary with the repetition of a note or two) from that point on the next. But otherwise I found nothing to dislike; it may be that my critical faculties were disarmed by my aesthetic appreciation, but if it was so I am glad of it, and I am certainly not going through the records again in search of reasons why other people should not extract from them as much pleasure as I have done. The performance of Harold Bauer and the Flonzaley Quartet is splendid and their rendering (to take an instance at random) of that ominous semi-military theme in the *Scherzo* quite swept me off my feet. Surely the shade of Beethoven was at Brahms' elbow when he wrote this movement, whispering the secret of the *Scherzo* in the *Eroica*! But if Beethoven's influence can be felt here, and if the slow movement exhales a faint perfume of some lulling *Aria* from a Bach *Cantata*, the first and last movements are pure Brahms and magnificent examples of his style. Needless to say, I should not have gone into these raptures if the recording had not been up to the mark. Actually it is much more than adequate; not only do we get the balance, the clarity, the mellow piano tone, the deep, rich 'cello notes, to all of which the new recording has accustomed us, but at last the long wooing of the violin has met its reward, and discarding whistles, hoots, scrapes, and all the Puckish tricks with which it has exasperated us for so many months, the instrument has consented to play the game and pull its weight in the team with its fellows. My admiring congratulations to H.M.V.; they have done the trick! It only remains for readers to show that the Editor's fears lest chamber music, *however good*, should not prove a paying proposition for the companies, are totally without foundation.

An analysis is supplied with the album.

### POLYDOR.

66419-21 (three 12in. records, 17s. 3d.).—The Amar Quartet: *Quartet in E minor* (Verdi), with *Finale* from the *Nigger Quartet*, Op. 96 (Dvůřák) on the last side. Eulenburg min. score.

This is the first time that Verdi's quartet has been recorded complete, though the *Prestissimo* has been done by the Busch Quartet on Polydor 72797. It is remarkable that an Italian of Verdi's operatic cast of mind should have written a quartet at all, still more remarkable that he should have made such a success of it. The Italian is evident, it is true, in many of the melodies, and the dramatic genius appears in such places as the very effective pause in the last movement when, after the busy counterpoint of the *Fugue*, the music suddenly halts, leaving the first violin suspended on a high E, which it sustains with a minimum of support for eleven bars, till its partners can get their breath again. But the part-writing, the general lay-out of the quartet, are the work of one who seems entirely at ease in the medium, and the brilliancy of the passage-work is amazing. The first movement is the only one requiring analysis; it starts in regular first movement form, the first subject entering straight away, and the second, a suave tune in the major simply harmonised in four parts, being stated

by the violin about half-way through the first side. But then comes irregularity; the second side opens with the first subject given in full in the original key (!) and it is only after this that we proceed to the development which brings us eventually to the second subject in E major. A short *coda* completes the proceedings. The shape of the slow movement resembles that of a freely constructed *Minuet* and *Trio*, the initial melody being by far the most important; the piece occupies all the third side and the *da capo* (not an exact *da capo*) remains over for the fourth side, which also contains the third movement (in effect a *Scherzo* and *Trio*). The *Finale* on the fifth side is a *Fugue* freely treated and adorned with a brilliant *coda*.

The Amar Quartet, who showed us last month that they could interpret Hindemith, are no less admirable with Verdi. Perhaps they are a little unyielding in the more expansive moments, but I am not sure that this is a bad thing, and the finish that they put on their work even at the express speeds they adopt is noteworthy; only in the *Fugue* I feel that things are going too fast for me to take them in. The *Finale* to the *Nigger* is also well done, but it does not thrill me quite as much as the performance by the Budapest Quartet that P. P. reviewed in November. Perhaps the recording is partly responsible, for though Polydor are going ahead fast they have not yet reached the standard of the best English reproduction. There is, for instance, an occasional lack of evenness in the high notes for the violin, some of which come out with an unexpected and unwanted shrillness. But the Verdi Quartet shows how excellent their balance and definition can be.

### MISCELLANEOUS CHAMBER MUSIC RECORDS.

That old war horse, the *Andante Cantabile* from Tchaikovsky's *Quartet*, Op. 11, has been performed by the Lener for Columbia (L.1803, 12in., 6s. 6d.), and their playing is as smooth and polished as the disc on which it is recorded. Clearness and balance are all we could wish and I should probably have recommended the record without a reservation had not my attention been drawn to the rather curious quality of the violin on its high notes; the effect is hard to define; "hoot" is the best word I can think of, but that is far too strong. The suggestion has been made that there is a defect in the land line from the Wigmore Hall (where the playing was done), and that this cuts out all the higher frequencies. I am not competent to discuss the matter, but it may be worth going into. Let me emphasise, however, that the blemish is a small one, and that I find in the record much to admire. The defect is not apparent on 9141 (12in., 4s. 6d.), the *Andante Cantabile* from Beethoven's *Quartet in A*, Op. 18, No. 5, which the *Caterpillar Quartet* play for the same company. I do not quite understand why Columbia have decided to issue this solitary movement, but playing and recording are quite satisfactory but for a slight rhythmic unsteadiness in the second variation.

Paul Juon is the composer of a number of chamber works, all quite unknown to me till I received Polydor 62548-9 (10in., 9s.), on which the *Pozniack Trio* play four movements (*Rêverie*, *Humoreske*, *Elegie*, and *Danse Fantastique*) selected from his two sets of *Trio Miniatures*, Ops. 18 and 24. He strikes me as a composer of expert facility but conventional, rather common-place ideas. Egon Kornauth, a fragment from whose *Trio*, Op. 27, appears on 66415 (12in., 5s. 9d.), has rather more red blood in him but it was not till I reached Paul Kletzki's *Adagio* from the *Trio*, Op. 16 (on the back of the Kornauth disc), that my attention was really arrested. I should like to hear more of Kletzki, about whom I can discover absolutely nothing; his idiom is individual but he may have the root of the matter in him. I think all these recordings are electric; the strings come out well, but the piano is not quite so satisfactory.

*Adila Fachiri*, *Jelly d'Aranyi*, and *Ethel Hobday* are indefatigable in their search for music for two violins and piano. On Vocalion K.05270 (12in., 4s. 6d.) they bring forward an *Allegretto* and *Andante* by Sinding. I enjoyed the innocent rhythms of the *Allegretto* but found the *Andante* rather dull. On the other side of the record is *Sonata No. 2* (in two movements apparently, a slow and a fast one) by Leclair for two unaccompanied violins. Leclair writes well in this difficult medium, but his material is not very striking. The playing and recording are—as usual with this combination—excellent.

P. L.





## ORCHESTRAL

Instruments used: H.M.V. new model, large table grand, No. 126, sound-box No. 4, and Columbia large table grand, sound-box No. 7.

### PARLOPHONE.

E.10508 and 10509 (12in., 9s.).—**Orchestra of the State Opera House, Berlin**, conducted by Siegfried Wagner: **Prelude and Liebestod** from "Tristan" (Wagner). Eulenburg.

E.10510 and 10511 (12in., 9s.).—**Orchestra of the State Opera House, Berlin**, conducted by George Széll: **Rosamunde Overture** and (on last side) **Dajos Bela's String Orchestra: Serenade** (Schubert).

Most of these reviews are quite brief, partly because of the accumulation of records over the Christmas season, and partly because some of them have already been noticed in the last issue, or are being reviewed elsewhere in this.

The Parlophone "Tristan" extracts, in comparison with the enhanced richness of certain new recordings, sound somewhat pale, but the impassioned music, especially in the minds of those who remember its deeply emotional effect in the theatre, can never fail to move us. I like the sombreness of the recording, with (on my H.M.V. instrument particularly) the fullness of the bass, most of the time. I almost feel that I like an older-fashioned version at least as much as any that we are likely to get in future. This is music for brooding, for the evocation of the mood of high tragedy. We do not want it to sound too masterfully in our ears. It is sufficient to say that I find the recording subtly beautiful, if a little lacking in colour. The strings' phrasing and shading, for instance, is finely turned.

*Rosamunde* (not the overture to the play of that name, of course, but actually written for a "melodrama," "The Magic Harp") is full of melody, reminding us both of the *Unfinished*, and, in some undefined but sweet way, of childhood's days. There is much more colour in this performance, though the strings are accompanied in their rapid work by some little buzzing that seems almost inseparable from a good deal of the present productions of all companies.

The *Serenade* is well done, if its rather sentimental style be approved. When you have an odd side of a record why not do a piece actually written for strings, not a transcription of a piece done scores of times before? Who, for instance, will give us Elgar's lovely *Serenade* and his *Introduction and Allegro*? (In the Bela combination, by the way, we have the piano; this is not a full string orchestra, in the proper meaning of the term.)

### COLUMBIA.

L.1798 (12in., 6s. 6d.).—**Concertgebouw Orchestra, Amsterdam**, conducted by Mengelberg: **Adagietto** from *Fifth Symphony* (Mahler).

L.1799 (12in., 6s. 6d.).—**Concertgebouw Orchestra**, conducted by Mengelberg: **Overture** to "Egmont" (Beethoven).

L.1800, 1801 and 1802 (12in., 19s. 6d.).—**W. H. Squire and Hallé Orchestra**, conducted by Harty: **Violoncello Concerto, Op. 33** (Saint-Saëns).

L. 1791, 1792, 1793 (12in., 19s. 6d.).—**New Queen's Hall Orchestra**, conducted by Wood: **Unfinished Symphony** (Schubert).

L.1794, 1795 (12in., 13s.).—**New Queen's Hall Orchestra**, conducted by Wood: **Ballet Music** from "Faust" (Gounod).

L.1796, 1797 (12in., 13s.).—**New Queen's Hall Orchestra**, conducted by Wood: **Second Hungarian Rhapsody** (Liszt).

L.1808, 1809 (12in., 13s.).—**New Queen's Hall Light Orchestra: Petite Suite de Concert** (Coleridge-Taylor).

L.1811, 1812 (12in., 13s.).—**London Symphony Orchestra**, conducted by Beecham: **Dance No. 17** from "Prince Igor" (Borodin) and (on last side) **Scherzo** from "A Midsummer Night's Dream" (Mendelssohn).

Mahler, like Beethoven, was a nine-symphony man, but his quality as a whole is a long way below the great man's. He does not readily get up steam in himself or excitement in us. This slow movement from his fifth symphony is a good example of the well-made, exemplary German music of sound aims, healthy sentiment (verging on sentimentality), and adequate expression; but there is scarcely a thrill in a barrel of it; 'tis mild tittle indeed. We feel that the composer is a little too portentous, and that he does not readily come at his argument. The recording strikes me as lacking a little in clarity in the lower regions, but (speaking without the score) I imagine something of that may be due to Mahler's orchestration. The orchestra works hard, apparently, but nothing much comes of its labours, either in colour or shape.

I like Mengelberg's *Egmont*, except for some of the wood-wind work, which is a trifle sour, as recorded. The instruments' tone is unequal, also, and the bass work is inclined to rumbliness. "Wilsonised," the record might come out much better. (I have recently been hearing the instrument about which my colleague wrote last month, and I feel it safe to say, even now, that it produces music superior to that given by any other instrument I have ever heard; and, it must be remembered, it is still in the early days of its career.)

The *Concerto* of Saint-Saëns is an early effort, tuneful and easy to follow. It is in one movement, the themes of the early portion recurring in the later parts. The orchestra is very modest, so much so that at times one can hear little but Mr. Squire's cello. It matters little, for there is nothing of importance for the band to do. What corresponds to the second movement begins near the end of the second side. It is marked *Allegro con moto*, but is taken here in minuet style. The muted strings are pretty here, and the cello plays in with them charmingly. This section would be worth issuing separately, but I do not think the work, as a whole, worth nearly a sovereign. Most of it is very tame, and Saint-Saëns can be very dull when he is neither solemnly pursuing his classical ideals nor being his supremely sentimental self.

Mr. Squire piles on the sentiment where it can safely be done, and the orchestra uses its few chances with excellent art. The recording is first rate. I wish the music had been better worth it. The surface-noise is scarcely noticeable at all; in that respect I have heard no better record.

The other records are re-recordings. The Beecham reminds us of what we thought, in the early days, quite a masterpiece of devilment. Now that we can make fifty times the racket, we find the old *Prince Igor* a little thin. I doubt if for lightness and real fairy-footedness the new record beats the old. It does so on colour, of course, and the end is certainly choice; but there are some ragged instants. The old trouble, one supposes—lack of rehearsal. The L.S.O. is not giving us, on the whole, its finest work by any means.

The Coleridge-Taylor work is divided thus: *Nannette's Caprice* and *Question and Answer* on 1808, and the *Love Sonnet* and *The Frisky Tarantella* on 1809. (I give the French title in the list at the head of these notes; but why on earth should an Englishman entitle his work in another language?) This music, though it still attracts many, "dates" very much. The playing is steady and competent, and the recording as good as can be expected. I find something of the rather dislikeable "echo" effect, as if the playing were taking place in a large and rather bare room, without an audience (this feeling is that which one gets in listening to a rehearsal of a concert).

The Liszt bank holiday piece is jolly, in its rowdy way. It really comes off. What a pity he didn't stick to this sort of thing, but tried to be weighty and symphonically poetical! The strut and swagger of this rhapsody are magnificently reproduced. I have



heard few more effective things since the new recording burst upon us. Sir Henry does this work extremely well. Liszt lived before his time. What a partner for the film magnates of Hollywood! Who better than he could fitly match in music the feats of Douglas and Rudolph? Alas, so often Liszt played Charlie—unintentionally, and very badly.

Of the two "Faust" ballet records, 1794 contains (1) Waltz, (3) Entry of Nubian Slaves, and, on the other side (2) Helen and her Trojan Slaves, and Cleopatra and her Nubian Slaves. The other record contains (4) Cleopatra's Dance, (5) Entry of Trojan Maidens, (6) Helen's Dance, and (7) Bacchanale and Dance of Phryne. (After the Waltz there is another dance movement; that is not mentioned in the title.) This music also comes off extremely well.

Sir Henry's *Unfinished* pleases me rather better than Mr. Goossens'. It begins with a trifle more delicacy (but not with a real *pp*), and I find some small felicities that are not so prominent in the other records; but with this other small point—that the Columbia version seems just a shade more rounded and rich than the other, and that Sir Henry makes more shades—there is very little to choose between the two sets of records. Personally, I slightly prefer Columbia; but I advise all who want to invest in a new *Unfinished* to hear both versions, and decide for themselves.

### HIS MASTER'S VOICE.

D.1130, 1131, 1132 and 1133 (12in., 26s.).—**Mark Hambourg and Royal Albert Hall Orchestra**, conducted by Ronald: **First Piano Concerto in B flat minor** (Tchaikovsky).

D.1128 (12in., 6s. 6d.).—**Royal Albert Hall Orchestra**, conducted by Ronald: **Prélude à l'après midi d'un faune** (Debussy).

D.1129 (12in., 6s. 6d.).—**Symphony Orchestra**, conducted by Coates: **Jupiter from The Planets** (Holst). G. and T.

D.1138 and 1139 (12in., 13s.).—**Symphony Orchestra**, conducted by Coates: **Tannhäuser Overture** (Wagner) and **Dance of the Apprentices from The Mastersingers** (Wagner).

C.1294, 1295 and 1296 (12in., 13s. 6d.).—**The Royal Opera Orchestra, Covent Garden**, conducted by Goossens: **Unfinished Symphony** (Schubert).

C.1298 and 1299 (12in., 9s.).—**The Royal Opera Orchestra, Covent Garden**, conducted by Goossens: **First Peer Gynt Suite** (Grieg).

The Tchaikovsky is disappointing. The tone, on the new system, is big, of course, and has far more colour than the last recording of the work. The balance is not good, the fiddles aloft are shrieky, the piano blurs, and is played unimaginatively.

The *Faun* is well done, but not so sensitively as in the recent Columbia performance. I have compared the two records one after another, putting them on in half a dozen places, and much prefer Klenau's interpretation. However, in spite of its strain of coarseness (for in so fragile a work the tiniest shade of roughness and the very least degree of insensitiveness in the playing is dangerous), the H.M.V. record contains some sound, well-coloured playing.

Of course, the old record of *Jupiter*, astonishingly good as it was, pales before the new. This one gives much satisfaction, in spite of that biting tone on the highest string notes. I confidently recommend it as one of the early fruits of the application of new methods to the recording of modern music. In the concert room much detail is almost always lost, in these Holst pieces. So it is on the record, but the net result is far better than some concert performances I have heard, and makes the record well worth buying, even if one has the old Columbia one.

I have not by me the last recording of the Wagner overture. This of Coates reproduces extremely well. I feel that, after his fashion, he is inclined to rush the pace in places. Barring that, one would surely have to wait long for a better performance. Alike in colour, vim and balance, the music pleases and stimulates. I like, too, the "all throughness" of it, even reckoning in the matter of the pace. The apprentices are lusty fellows, in full operatic array. Personally I prefer this music a little more delicately done, but there is nothing to grumble at here on the score of quality, and the quantity makes for gaiety in overflowing measure.

Everyone will welcome the output of good music at four-and-six a time, and hope that all the companies will keep it up. The *Unfinished* is good value for money, and, of course, gives more body and colour than any of the three old sets of records with which I am familiar. I find the *pianissimos* a good deal too loud. Listen, for instance, to the opening of the work, which is marked *pp*. Except for a sharp edge on the upper string tone, I have enjoyed these discs very much. The essential sweetness of the music comes out, and its dramatic quality. These two strongly contrasting qualities, I think, make the work so powerful. The internal drama is so clearly limned. There are many felicities of tonal truth here. Those horns, at the start of the second movement, for instance, and the woodwind later, are as large as life—and sweeter than London orchestral life sometimes is. As far as one can gather, the interpretation seems a little lacking in restfulness; but that is just a personal outlook. The second movement strikes me as just a little starkly set forth—for Schubert; but I like its leisurely pace. There appears to be a slight echo, but whether this comes from the hall in which the recording was done, or from the instrument's resonator, I cannot be sure—probably from the hall.

The Grieg *Suite* is another good investment. The wood-wind seems just a little uneven in some registers. Certain notes are too harsh for my liking, and the *Morning* rouse-up is something of a Serpentine-plunge, for keenness. The brightness is intense. The 1298 record contains this piece and the *Death of Ase*; the other has the *Hall of the Mountain King* piece and the *Dance of Anitra*. The colouring is certainly gorgeous, and some parts of the first of the four pieces are wonderful in their naturalness. Goossens is a capital conductor for such music, and the Company is to be complimented on getting him for these cheap records.

### VOCALION.

K.05272 (12in., 4s. 6d.).—**Modern Chamber Orchestra**, conducted by Stanley Chapple: **Danse Rituelle du Feu and Pantomime** from "El Amor Brujo" (Manuel de Falla).

K.05277 (12in., 4s. 6d.).—**Modern Chamber Orchestra**, conducted by Stanley Chapple: **Andantino and Finale** from **Ninth Serenade** (Mozart).

Here are two piquant and at times pungent bits of modern Spanish music, which has no better interpreter than de Falla. The recording might possibly have given still more pointed treatment of some elements in the orchestration, but of course one does not know just how the players were doing their bit. Do I hear a "ghost voice" about a quarter of an inch from the start of the *Pantomime*?

The Mozart extracts are very welcome. The serenades, divertimenti and cassations, though they contain some slight and scarcely worthy numbers, also contain some real gems. I have several times suggested that search should be made here, and among the less familiar symphonies of Mozart and Haydn (as well as among the operas, oratorios and concerti of Handel). Many lovely things are waiting for a new lease of life in recorded form. Doubtless the N.G.S. will soon be giving us fine things of this kind; but as regards vocal pieces, the companies have not been very busy yet.

I like the *Finale* the better of these two pieces of recording. Still greater suavity in the *Andantino* would be welcome, though there is a good level of achievement here. The *Finale* has splendid vigour. The balance of the orchestra might be improved a trifle. The inner strings do not quite hold their own at present, and the wood-wind is not always quite as round, full and sweet as it might be.

### ZONOPHONE.

A.306 (12in., 4s.).—**Victor Symphony Orchestra**: **Triumphal March, Op. 56, No. 3** (Grieg) and **Cortège** from "The Queen of Sheba" (Gounod).

The Gounod is a grand rowdy piece, delivered in a way that would have delighted the composer. There is ample colour and some effective brass here. The Grieg march is that from *Sigurd Jorsalfar*. This is rather too strepitous for my liking at the climaxes, but those who like their music hot and strong will appreciate it. For open-air amusement it would be distinctly good. I should like to know, by the way, just how this curiously sounding "symphony orchestra" is constituted. The balance at times is certainly not that of the orchestra of normal proportions.

K. K.





## INSTRUMENTAL

### ORGAN.

The outstanding organ record this month is *Dupré's* (H.M.V., D.1137, 12in., 6s. 6d.) *Dialogue* (Clérambault) and *Noël* (Daquin). The music, though not of supreme importance, is very attractive, and Dupré's clear, clean playing is an object lesson in how to make the organ sound interesting without sacrificing its dignity. After this masterpiece *Goss-Custard's Chelsea Fayre* and *Londonderry Air* (H.M.V., B.2375, 10in., 3s.) sound unenterprising, and *Roper's Cantilene Nuptiale* and *Imperial March* somewhat tawdry, though these are both fine players and their work might have impressed me in less brilliant company. *Clarence Raybould*, for Columbia (9139, 12in., 4s. 6d.), *Edward Malkin*, for Regal (G.1034, 12in., 4s.), *Edgar Smith*, for Vocalion (X.9903, 10in., 3s.), and *Arnold Greir*, for Zonophone (A.307, 12in., 4s.), all supply seasonable fare of hymns and carols. I find it hard to choose between Columbia and Vocalion (both are good); the Zonophone record is too loud for me and for the same reason I reject the Mendelssohn *Wedding March* that backs it for the curtailed but softer Regal version (G.8694, 10in., 2s. 6d.) by a player whose name is not mentioned; on the other side of this is the "Giant" *Fugue* (Bach), cut, I fancy, but I have not followed it with the score. *Actuelle* 11198 (10in., 2s. 6d.), *I'd climb the highest mountain* and *I wish I had my old girl back again* (played by *Norton Payne*) is interesting as being the first organ record I have heard issued by this Company.

### PIANO.

The reviewing of this month's piano music is an enjoyable task for more reasons than one. In the first place it is pleasant to be able to agree with a sister-reviewer, and I do most emphatically agree with F Sharp's praise of *Maurice Cole's Duetto* (Mendelssohn) and the Chopin *Studies in G flat* (Op. 10, No. 5 and Op. 25, No. 9); here is unpretentious work that is admirable from every point of view (Aco G.16088, 10in., 2s. 6d.). Cole's *Naila Waltz* (Delibes-Dohnanyi) on the two sides of Aco G.16111 (10in.) is astonishingly good value for half-a-crown, but it is not as good as Backhaus' more expensive performance (H.M.V., D.B.926), and I hope Cole will not allow the glitter of virtuosity to deflect him from the worthier course he is now pursuing—that of giving us really good music at low prices. Secondly, I am glad to be able to recommend records by two artists whom I have previously had occasion to criticize: *Percy Grainger's* Chopin *Etude in C minor* (Op. 25, No. 12), *Waltz in A flat* (Brahms) and *Prelude in A flat* (Chopin), all on Columbia L.1805 (12in., 6s. 6d.), are a vast improvement on the Chopin *Sonata* he recorded six months or more ago; the playing is thoroughly sensitive (one sympathises with his *rubato* in the *Prelude* even if one disagrees) and the recording apparatus has no difficulty with the reproduction of his touch. *York Bowen* has been no less successful with the first and most important movement of Schumann's *Carnival in Vienna*, Op. 26 (Vocalion K.05269, 12in., 4s. 6d.); indeed, this is, I think, the best of the piano records, crisply and rhythmically played and magnificently recorded. Another record of his, Vocalion K.05275 (12in., 4s. 6d.), contains three Chopin *Preludes* (Nos. 23 in F, 20 in C minor and 3 in G) and the *Etude in E minor* (Op. 25, No. 5); I prefer Bowen's Schumann to his Chopin, but he has succeeded in giving us the best rendering we have of the *F major Prelude*, simply by following the composer's direction, *moderato*. In the *C minor Prelude* he plays an unexpected wrong note, but it doesn't really matter, and his *Etude* is excellent. Have high notes ever been reproduced better than those at the end of this piece? Chopin, the *Raindrops Prelude*, and Liszt, *La Campanella*, are the choice of *Ignaz Friedman* (Columbia L.1804, 12in., 6s. 6d.), a name unfamiliar to me; he is excellent in Liszt, but I cannot altogether agree with his very individual rendering of the Chopin (in which, by the way, he omits a repeat).

Another (new ?) Columbia artist is *Leslie England*, a product of the Royal Academy of Music, whose name is less well-known than it deserves to be; he gives us Grieg's *To the Spring* and Sinding's *Rustle of Spring* (4114, 10in., 3s.), and it is curious to see how these composers draw together in their treatment of similar themes. The reproduction of the loud chords in the middle of the Grieg is finely done. From H.M.V. we have Chopin's *G minor Ballade* complete on C.1290, 12in., 4s. 6d. *Mark Hambourg* is inclined to take Chopin and shake the poor chap at times, but the operation is exhilarating and the operating theatre efficient. Hambourg's other record (C.1292, 12in., 4s. 6d.), Chopin's *Polonaise in A* and the *Rachmaninoff Prelude*, is a very fine piece of recording indeed, and the playing never degenerates into a display of hard hitting. Lastly *Lamond* comes forward after a long interval of silence with Beethoven's *Moonlight Sonata* (H.M.V., D.1140-1, two 12in. records, 13s.); I wish he had played another one; we had Howard Jones' interpretation of this work quite recently (Columbia 9094-5; see THE GRAMOPHONE for last September), and I deplore this reduplication, especially as Lamond plays all the sonatas. His version is well-recorded and readers will be guided in a choice they should not have to make by their personal preferences for Columbia or H.M.V., for Howard Jones' restraint or Lamond's rather more emphatic methods. Lamond manages to get the whole sonata on to three sides by omitting the repeat in the last movement and on the fourth he has put Liszt's familiar *Etude de Concert in D flat* (No. 3), which comes off all right, but for two minor defects near the end—the poor tune of the melody when it appears in the tenor register and the inexplicable repetitions of the top note in the last chord.

### STRINGS.

If I were asked which of this month's batch of string records I should pick out for a special certificate of merit my choice would fall on Aco G.16089 (10in., 2s. 6d.), *Peggy Cochrane's Berceuse* (Cui) and *Paraphrase on Minuet* (Paderewski-Kreisler), Columbia D.1554 (10in., 4s. 6d.), *Air on G String* (Sulzer, arranged Tertis) and *La Gitana* (Kreisler), played by Tertis on the viola, and H.M.V., D.A.815 (10in., 6s.), *Kreisler's* rendering of *Marguerite* (Rachmaninoff, arranged Kreisler) and *Serenade* (Lehar). In all these the music is respectable and the playing and recording first-rate. Peggy Cochrane received her mead of praise from F Sharp last month, so I will go on to draw attention to Tertis' magnificently full tone and to the real beauty of some passages in *Marguerite*. Brahms' *Danse Hongroise, No. 5* and a *Mazurka, Op. 26*, by Zarzyki, are the contribution of *Charles Herman* on *Actuelle* 15240 (12in., 4s. 6d.); he is a musician and the broad fullness of his tone is remarkable, though it sounds a little coarse, perhaps, on the disc. *The Chant Hindous* and *Hymn to the Sun* (both by Rimsky-Korsakov) are surely rather *jeux*, but *Isolde Menges* picks her way daintily over the somewhat stale ground (H.M.V., E.444, 10in., 4s. 6d.) and deserves a special word of praise for her intonation in some of the chromatic passages, though the banal cadence gratuitously inserted at the end of the *Hymn to the Sun* is a sad affair. A record (Regal G.1038, 12in., 4s.), giving us two Johann Strauss waltzes, *The Blue Danube* and *Morgenblatter*, played by *Manuello* (to whom the label assigns no initial) will appeal to many, but personally I feel I should prefer Marek Weber's band for this kind of thing. The only other violin items are two Vocalion discs by *Albert Sandler*; on K.05271 (12in., 4s. 6d.) he plays *Violin Song*, a rather dull trifle by Paul Rubens and the *Londonderry Air* (arranged Kreisler), which he spoils by an unwelcome indulgence in *rubato* and a stupid little *coda*—a pity this, because his work is pleasing in so many ways. My pressing of this record was a swinger, but otherwise the reproduction is satisfactory. Sandler is happier in X.9915 (10in., 3s.); Drigo's *Serenade* is music he understands, and so is the Beethoven-Kreisler *Rondino*, apart, perhaps, from the end, which is not quite comfortable.

A solitary 'cello record (Vocalion K.05274, 12in., 4s. 6d.) is of considerable interest. On it is Chopin's one work for the 'cello, an *Introduction and Polonaise Brillante, Op. 3*. This very little-known piece is worth recording if only to show how ineffective Chopin's 'cello writing is compared to his piano style. *Jacques van Lier* makes what he can of his ungrateful part and is well recorded, except for a weak moment at the end of the first side; Edith Walton's performance of the characteristically decorative piano part sounds as brilliant as could be wished.

And now, is it not time that we had a major work for the violin recorded? It seems very long since the last one appeared. Snippets and arrangements are all very well, but an exclusive diet of *bon-bons* is neither healthy nor agreeable. There is still plenty of material



awaiting attention by Mozart, Beethoven and Brahms—not to mention Bach—while surely the moderns would not all be hopelessly unpopular. If Columbia found it worth while to issue Dohnanyi's *Sonata*, Op. 21, in an arrangement for viola and piano (see *THE GRAMOPHONE*, p. 576), surely Ireland's work in *A minor* (or some other by a British composer) in its original form would prove a venture worth making. I might mention also that I have heard many appeals for a re-recording of the ever-welcome Franck *Sonata*.

## MISCELLANEOUS.

To an ignoramus like myself the Irish pipes sound much like the Scotch variety, though they have perhaps a slightly more reedy quality. Of three Columbia 10in. records of them (3s. each) played by *Leo Rowsome* I prefer the *Reels and Hornpipes* on 4122; the instrument is less satisfactory in tunes like the *Londonderry Air* and *Slievenamon* (4121) and it can only make a caricature of the *Waltz Selection* on 4123, though the *Jigs* on the back of this are jolly stuff. Parlophone E.10514 (12in., 4s. 6d.) is an excellently played and recorded harpsichord record by *Anna Linde*, which I heartily recommend; it contains a *Passacaglia* of Handel, Daquin's *Le Coucou*, and Rameau's *Le Tambourin*. I suspect the instrument (here called *cembalo*) of possessing two manuals; anyhow it permits of effective registration. Those who would like to hear *The Holy City* and *The Lost Chord* played on a cornet with organ accompaniment will find the thing beautifully done by *Stephen Adams* on a 12in. Regal record (G.1035, 4s.).

P. L.



## OPERATIC

**THEODOR SCHEIDL** (baritone): *Als du in kühnem Sange* from *Tannhäuser* (Wagner) and *Oh, dürfte ich es glauben* (*Per me ora fatale*) from *Trovatore* (Verdi). In German. Polydor 62543 (10in., 4s. 6d.).

**THEODOR LATTERMANN** (baritone): *Hüll' in die Mantille* from *Tiefland* (D'Albert) and *So schwärmet jugend* from *Barber of Bagdad* (Cornelius). In German. Polydor 62542 (10in., 4s. 6d.).

**AMELITA GALLI-CURCI** (soprano): *Ombra leggiera* (*Shadow Song*) from *Dinorah* (Meyerbeer). Two parts, in Italian. H.M.V., D.A.817 (10in., 6s.).

**THEODOR CHALIAPINE** (bass): *Song of the Flea* (Moussorgsky), in Russian, and *La Calunnia è un venticello* from *Il Barbiere di Siviglia* (Rossini), in Italian. H.M.V., D.B.932 (12in., 8s. 6d.).

**HOWARD FRY** (baritone): *O Star of Eve* from *Tannhäuser* (Wagner) and *Credo* from *Otello* (Verdi). In English. Beltona 7008 (12in., 4s. 6d.).

**LAURITZ MELCHIOR** (tenor) and **EMMY BETTENDORF** (soprano): *Bridal Chamber Scene* (*Das süsse Lied verhallt und Wie hehr erkenn ich uns'rer Liebe Wesen!*) from *Lohengrin* (Wagner). In German. Parlophone E.10515 (12in., 4s. 6d.).

**RACHEL MORTON** (soprano): *Vissi d'Arte* from *Tosca* (Puccini) and *Habañera* from *Carmen* (Bizet). In English. H.M.V., E.440 (4s. 6d.).

**GRAND OPERA CHORUS**: *Soldiers' Chorus* and *'Gainst the Power* from *Faust* (Gounod). In English. Regal G.8704 (10in., 2s. 6d.).

**THE B.B.C. CHORUS**: *Soldiers' Chorus* and (with **HAROLD WILLIAMS**, tenor) *'Gainst the Power* from *Faust* (Gounod). In English. Columbia 9143 (12in., 4s. 6d.).

**JOHN O'SULLIVAN** (tenor): *Ora e per sempre addio* and *Monologo* from *Otello* (Verdi). In Italian. Columbia L.1806 (12in., 6s. 6d.).

**PERTILE** (tenor), **FERRARIS** (soprano), **RIGHETTI** (bass), **BAROMEIO** (bass): *La rivedra nell'estasi* and (with **BERTANA**, mezzo-soprano) *E scherzo od è follia* from *Un Ballo in Maschera* (Verdi). In Italian. Parlophone R.20007 (12in., 7s. 6d.).

**BROWNING MUMMERY** (tenor): *On with the Motley* from *Pagliacci* (Leoncavallo) and *Your tiny hand is frozen* from *La Bohème* (Puccini). In English. H.M.V., C.1300 (12in., 4s. 6d.).

**TUDOR DAVIES** (tenor): *Legend of Kleinsack* from *Tales of Hoffmann* (Offenbach) and *Onaway! awake, beloved* from *Hiawatha* (Coleridge-Taylor). In English. H.M.V., D.1142 (12in., 6s. 6d.).

*Theodor Scheidl*.—The combination of Wagner and early Verdi furnished by this record is probably the outcome of a demand. At any rate, it is evidence of the German liking for tunes which they enjoyed in their youth—as did their fathers before them—and which they still continue to enjoy. In this country we have thousands of opera-lovers who are not ashamed to admit that they still love every note of the *Trovatore*, while a good proportion of them, I dare say, are familiar enough with *Tannhäuser* to recognise and love (as I do) the melodious strain with which Wolfram welcomes his old companion back to the valley of the Wartburg. To all such I can recommend this capital record, especially that side of it which gives us the Count di Luna.

*Theodor Lattermann*.—Both operas here represented have been mounted at Covent Garden, but failed to "catch on." Personally I did not care for *Tiefland*, despite the genius of Emmy Destinn; but *The Barber of Bagdad* is a delightful work and deserves to be better known. The present singer has a rough but not unpleasant voice, and his rendering of the *Liebe* air from the latter opera reveals a distinct sense of humour.

*Amelita Galli-Curci*.—The Italian *diva* here gives us the *Shadow Song* from *Dinorah* complete in two parts. It is more welcome so than in the cut version, even if it does not display the artist at her very best where intonation is concerned. As a piece of brilliant vocalisation it is sufficiently wonderful, and the final cadenza with the flute could scarcely be matched by any living singer.

*Theodor Chaliapine*.—These are re-recordings of pieces that were previously to be had only on different records. They come cheaper, therefore, to anyone who wishes to possess the two most remarkable examples of the *genre* wherein Chaliapine is unapproachable. For no one else in the world can sing the *Song of the Flea* or the *Calunnia* air from the *Barbiere* as he does, and it would be difficult to imagine a more perfect recording of either. They are simply marvels of characterisation, and they hit you, as Don Basilio says, like a *colpo di cannone*!

*Howard Fry*.—This baritone has a fine voice, his declamation is clear and forcible, and his style is marked by intelligence. It is a pity, therefore, that his breath-control does not enable him to conquer a persistent tremolo such as mars his delivery of *O Star of Eve*. The trouble is naturally much less apparent in the *Credo* from *Otello*, and I greatly prefer it in consequence.

*Lauritz Melchior* and *Emmy Bettendorf*.—One can only derive profound and unqualified pleasure from the singing of these two eminent artists in the bridal-chamber duet from *Lohengrin*. Wagner wrote no lovelier music than this, and the excerpts are the gems of the whole scene. What strikes me most is the artistic restraint that characterises the tone of both voices. The quality is delicious, the intonation impeccable, the breathing and phrasing perfect. From first to last there is complete understanding between the two singers, and the accompaniment and recording are alike beyond criticism.

*Rachel Morton*.—Somehow something seems bound to be lost in an English version of *Vissi d'Arte*. The whole idea is so essentially Italian that it is practically untranslatable. Yet I am bound to say that Miss Morton has done better in this than in the *Habañera* from *Carmen*, from which the element of seductive fascination is altogether missing, and with it the lilt of the Spanish rhythm. Yet one cannot but admire the bright, telling quality of the voice, the purity of the head notes, and the unusually clear enunciation in both pieces. A singer of decided accomplishment, from whom we ought to get some first-rate records.

*Grand Opera Chorus*.—A good half-crown's worth for those who want two of the best choruses in *Faust*, sung with lots of "go," sonorous tone, rhythmical energy, and the right sort of spirit.

*The B.B.C. Chorus*.—The same numbers on a 12-inch disc at 4s. 6d., but without being shortened, and given with an amplitude of volume that suggests the numbers and spaciousness of an opera house. The gradual crescendo at the beginning of the *Soldiers' Chorus* conveys the idea of Valentine's comrades entering



the town, and, on the other side, he himself (in the person of Mr. Harold Williams) starts off *'Gainst the Power* with a vigour—seconded and carried by the aforesaid comrades—that fully accounts for Mephistopheles' haste to twist magic circles with his sword and step neatly out of harm's way. Both choruses are well recorded and the military band is excellent.

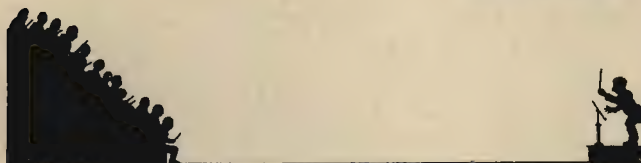
*John O'Sullivan*.—The easy sustained power here shown in two of the most trying moments for the hero of Verdi's *Otello* suffice to justify the singer's ambition in attacking them. His accent, without being faultless, is correct enough to satisfy exigent ears, and his declamatory style fairly choice Italian, as Hamlet would say.

*La Scala Singers*.—The famous ensembles in the first and second acts of *Un Ballo in Maschera* (Verdi again!) are so seldom really well sung on the stage that it was quite a good idea to have them recorded by these Milanese artists. Would they were all of the calibre of Signor Pertile, a tenor not unjustly held to be the equal of Caruso! He has a magnificent voice and sings with extraordinary elegance and dash. I will not deny that he overdoes the laugh in *E scherzo od è follia*, but he does it cleverly and carries the whole quintet along with an irresistible swing. The Page is only moderate; the Gipsy and the two basses are adequate; the chorus growls confused interjections in the background. But Pertile dominates the situation, and he, like Eclipse, is a joy even when the rest are "nowhere."

*Browning Mummery*.—As a criticism of these English versions of the most hackneyed airs in *Pagliacci* and *La Bohème* I would this excellent Antipodean singer to study carefully the record just noticed or even the one which follows. If he does not take a lesson therefrom, I fancy the intensification due to the possibilities of electrical recording will compel his otherwise admiring listeners to keep some cotton-wool handy, in addition to a supply of extra soft needles.

*Tudor Davies*.—Two interesting selections, and neither overdone nor oversung. The *Legend* is, to my thinking, Hoffmann's best page in Offenbach's opera, even as *Onaway! awake* is Hiawatha's best in Coleridge-Taylor's masterpiece. Both of them, to use a common phrase, take a lot of singing, and the popular Welsh tenor rises fully to the occasion. I have naught but praise for the vocal and technical merits of this record.

HERMAN KLEIN.



## CHORAL

I give first a selection from records issued in December, which could not be fully reviewed last month.

### COLUMBIA.

The Sheffield Choir, with orchestra and organ, conducted by Sir Henry Coward: *And the Glory of the Lord* and *Lift up your heads* (Handel's *Messiah*). 9144 (12in., 4s. 6d.).

### REGAL.

The Cloister Choir with organ: *Now thank we all our God* and *All glory, laud and honour* (traditional). G.8707 (10in., 2s. 6d.).

### PARLOPHONE.

The Sistine-Vatican Choir, conducted by Monsignore Casimiri *Introducit me* (ex Cantico Canticorum, Palestrina, 1525-94) and *Velociter exaudi me* (de Lassus, 1532-94). R.20006 (12in., 7s. 6d.).

It is pleasant to be able at last to pick out a really good *Sheffield Choir* record (and a fairly well-covered, inexpensive disc to boot). The recording is distinctly good, and gives us something like the tone of a Yorkshire choir. The singing is not very far from impeccable, though intonation fails at times; for example, the sopranos' high A in *And the Glory* is, as often, a bit too much for them. But all this is not to deny that Sir Henry Coward's interpretation gives support to modern fulminations against the cruel rigidity which Handel brought over music.

The half-crown Regal record earns special mention as being about as good a hymn record as I know. A true hymn is essentially

a melody, however presented—a fact which is practically never recognised, if even realised, in choral records—seldom enough anywhere else, for that matter. Here we can almost hear the tune above the accompanying voices occasionally, and really do hear it in the second verse of each hymn, which is sung unison *fortissimo*. Also there is little or no mawkishness either in the hymns or in their presentation. My excuse for saying all this is that hymn records "have their public"—and deserve it when no worse than this one.

It is hard not to be able to recommend such music as *The Sistine-Vatican Choir* give us. Certainly the Palestrina at least is far better done than anything else I know of theirs. But they are still not satisfactory, and if anything more operative than ever.

MID-DECEMBER AND JANUARY ISSUES.

### HIS MASTER'S VOICE.

The Philharmonic Choir, with orchestra, conducted by Kennedy Scott, in the Queen's Hall, London: *Mozart's Requiem Mass: Requiem aeternam, Kyrie Eleison and Dies Irae: Agnus Dei, Lux aeterna and Cum Sanctus*. D.1147 and 1149 (two 12in., 6s. 6d. each).

The Royal Choral Society, accompanied by the Royal Albert Hall Orchestra and conducted by Albert Coates, recorded during the actual performance at the Royal Albert Hall, London, on October 23rd, 1926: *For He shall give His Angels charge over thee and Yet doth the Lord see it not* (Mendelssohn's *Elijah*). D.1144 (12in., 6s. 6d.).

The Westminster Abbey Choir, with organ accompaniment by Sydney Nicholson, recorded in Westminster Abbey: *Christmas Carols: Hark! the herald angels sing, O come, all ye faithful and Good King Wenceslas*. B.2385 (10in., 3s.).

### VOCALION.

Massed Choir, with pipe organ accompaniment, recorded in the Aeolian Hall, London: *The Red, White and Blue* (Britannia, the *Pride of the Ocean*) and *Advance, Australia fair* ("Amicus"). K.05262 (12in., 4s. 6d.).

Of the two *Philharmonic Choir* records there is simply nothing to be said, except that they are far and away the best choral records we have ever had. Or, perhaps, I can recall just one or two, such as Bax's *Mater ora filium*, which might be just about equal to them. Any tiny passing faults simply aren't worth mentioning. Nothing short of meticulous study with intent to criticise could give one anything to say. Please may we now have the whole of the *B minor Mass* and some Tudor church music!

I think the *Royal Choral Society's* record is quite the best Albert Hall record I've heard, and the performance must surely have been one of the best the Society has ever given. This is, in fact, a fine record for general effect. It is hard to believe it was recorded in the Albert Hall, especially the double quartet, *He shall give*. The gramophone, like the wireless, is clearly making reproduction better than the original when that notorious building is concerned. But little of Mendelssohn's part-writing comes out, and some of the soloists are rather tremulous.

It is hard to understand why some of our best carols are not properly recorded, also some of the *Christmas Oratorio*. I have not found one single really first-rate Christmas carol record. The *Westminster Abbey* record is obviously a faithful reproduction; but *Hark! the herald angels* is nothing but booming organ, and all are inclined to be blurred. *Good King Wenceslas*, however, is surely unique—it is arresting in the effect of the soloists standing out from the hummed accompaniment. I should hardly have thought such high relief could have been obtained.

Vocalion new process choral records may well be going to top the lot, as seems possible with their song records. But their first choral records are not quite satisfactory. (There was one among last month's records which I have not found worthy of special mention.) The tone is not steady; there is a slightly vague, echoey quality which with these "actual performance" recordings is coming to be mistaken for "atmosphere." As far as one can judge, the choir itself is very good, having good tone, intonation, firmness, diction and balance—except that the tenors, as so often, indeed very often, on the gramophone are apt to obliterate the higher voices. Is it, possibly, that the harmonics in which the tenor part of a choir is so rich lie just about the most telling register of the gramophone? I haven't heard any new Vocalion organ records, but the organ accompaniment here is rather badly blurred.

C. M. C.





## SONGS

### BELTONA.

**May Huxley** (soprano) with piano, and violin obligato: *Ave Maria* (Bach, arr. Gounod), in Italian, and *I will extol Thee, O Lord* (Costa's *Eli*). 7009 (12in., 4s. 6d.).

**Jack Wright** (tenor): *Come to the Fair* (Easthope-Martin) and *I passed by your window* (May H. Brahe). 6068 (10in., 3s.).

**Beltona Male Quartet**: *Plantation Song Medley*, Parts 1 and 2. 1099 (10in., 2s. 6d.).

If Bach must be whitewashed by Gounod, by all means let the wash be laid on thick, so that we may forget poor old John Sebastian is there at all. That is how *May Huxley* and her accomplices give him to us. Her singing has great qualities, but she is apt to be unsteady and breathless in her phrasing. The Costa has no significance except for vocal brilliance.

For good, straightforward middle-brow stuff give me *Jack Wright*. And I fancy he could do terribly high-brow stuff as well. But I wish he would shun the crowd that passes by our windows so unendingly.

Of the *Plantation Song Medley* all that need be said is that it is a first-rate record, and a bargain.

### COLUMBIA.

**Norman Allin** (bass) with orchestra: *Vulcan's Song* (from Gounod's *Philemon and Baucis*, with Paul England's English words) and *To the Forest* (Tchaikovsky, English words by Wishaw). L.1807 (12in., 6s. 6d.).

**W. F. Watt** (tenor) with orchestra: *The Ninepenny Fiddil* (Sosamh MacCathmaoil and Herbert Hughes) and *Open the door softly* (Dion Boucicault, arr. H. Hughes). *Believe me, if all those endearing young charms* (Thos. Moore) and *The wearin' of the green* (arr. A. Moffat). *Trottin' to the Fair* (A. P. Graves and C. V. Stanford) and *The harp that once through Tara's Halls* (arr. C. V. Stanford). 4118-20 (three 10in., 3s. each).

**New Sanctuary Quartet**: *Christmas Carols—A Selection*, Parts 1 and 2. 9140 (12in., 4s. 6d.).

Here is one of the best, at any rate recent, *Allin* records. He puts some true human feeling which Gounod hardly seems to have possessed (or troubled about) beneath the sardonic *Vulcan's Song*. He seems to take the typically sombre Tchaikovsky song with rather a lilt. Still, he gets a fine passionate climax. He makes a rather startling climb-up, like a slow violin shift, to the last note. The orchestra is, I think, as good as I have yet heard on any song record, though string tone is far from true yet. I am not aware that Tchaikovsky orchestrated this song, but I think it must be his doing; at all events, it is worthy of him.

If you're Irish, or if Ireland has any charm for you, you can't afford to ignore *Watt's* three records. *Watt* sings "Me father and mother were Irish, and I am Irish too," and I take his word for it willingly. It's just twelve months since *Watt* made one single record like these, and since then he has only provided a few very different (in fact, indifferent) ones. He has narrow limitations, but in this class his records stand almost alone. 4118 is quite the least resistible, but you must know the other songs and can choose.

The *New Sanctuary Quartet* have made about as good (and as bad) a Christmas carol record as any this year. There is one verse each of nine of the best-known carols.

### HIS MASTER'S VOICE.

**Rosa Ponselle** (soprano): *Old folks at home* (Way down upon the Swanee Ribber—Foster) with orchestra, and *Carry me back to Old Virginny* (James Bland) with male quartet and orchestra. D.B.872 (12in., 8s. 6d.).

**Sir Harry Lauder**, with orchestra: *A wee Deoch an' Doris* and *Bonnie Maggie Tamson* (Lauder). D.1134 (12in., 6s. 6d.).

**Maartje Offers** (contralto), in Italian: *Ombra mai fu* (Largo from Handel's *Xerxes*) with organ, 'cello and harp, and *Caro mio ben* (Giordani) with string quartet and organ. Conductor, van Buuren. D.A.816 (10in., 6s.).

With her pure, clear voice *Rosa Ponselle* sings the two favourite plantation songs, set with appropriately sweet harmonies. The male quartet adds pleasing colour and keeps in its place. The only fault is in the orchestral interludes, which are crude and blatant.

All that need be said of *Sir Harry Lauder* is that he is in fine form and that his record is as realistic as could be.

The chief criticism of *Maartje Offers* is that which Mr. Klein made some six months ago—lack of steadiness. The voice is, of course, very beautiful. Phrasing is not ideal, for example, "Ombra / mai fu" at the very opening. The accompaniments will not quite satisfy the purist. Are the harmonies in *Caro mio ben* all Giordani's? *Ombra mai fu* has, of course, to be sung at a low pitch by a contralto, which sounds strange. But the general feeling, the restraint, is more in keeping than, for instance, Caruso's outburst. *Maartje Offers* is not always right in the middle of a note.

### POLYDOR.

**Lula Mysz-Gmeiner** (soprano), accompanied by Waldemar Liachowsky: *Heimweh* (Longing for Home—Hugo Wolf's Eichendorff-Lieder, Vol. 2) and *Quella fiamma* (Marcello). 62547 (10in., 4s. 6d.).

**Emmi Leisner** (contralto) and **The Pozniak Trio** (piano, violin and 'cello): *Old Scottish Songs*, arr. Beethoven, (1) *Tears* (Trüb, trüb), (2) *The Girl of Inverness* (Die holde Maid), (3) *My Father* (Oh, grausam) and (4) *Jonny* [sic] (Oh, wann kehrt). 73021-2 (two 12in., 6s. 9d. each).

There is by no means common agreement on *Wolf's* greatness yet. One thing is fairly certain, that his work is not nearly well enough known, at any rate in England.

Whether *Heimweh* is a really moving piece of music is hard to say, from this singer's singing of it. She gives it with much sense of beauty, but does not bring out as great loveliness as one feels, yet at the same time doubts, might be in the song. There are symptoms of poor breath-control; and the recording is not up to the best of the present day. Of Marcello, an Italian contemporary of Bach and Handel, the critical Dr. Burney considered that his music was greatly over-praised. Still, *Quella fiamma* is very effective. *Lula Mysz-Gmeiner* is too German in style to be outstandingly good in this. Yet, for all these criticisms, her record as a whole has its beauties.

Are there any greater musical curiosities to be found anywhere than the British folk-songs which Beethoven arranged for solo singer and piano trio (some with small chorus)? They show exactly what one would expect, namely, that the mature Beethoven could not write a bar of music without stamping his name indelibly thereon. Yet at the same time these four magnificent rugged Scottish melodies support the view that Vaughan Williams has expressed, that good folk-songs can take kindly to any musical idiom of any date. All four songs are sung and played with the greatest power and expression. *Emmi Leisner's* diction is very thick, but for Britons, when these tunes are divorced from their Scottish words, one hardly worries about words at all. Violinist and 'cellist take slight liberties with Beethoven's text, but always with good effect. *Jonny*, by the way, is known in these islands as "Faithfu' Johnny."

### VOCALION.

**Olga Haley** (mezzo-soprano), accompanied by Ivor Newton: *Dido's Lament* (When I am laid in earth) from Purcell's *Dido and Æneas* and *The Holy Child* (Easthope-Martin). K.05268 (12in., 4s. 6d.).

**Horace Stevens** (bass-baritone) with the Aeolian Orchestra: *Now Heaven in fullest glory shone* (Haydn's *The Creation*) and *O God, have mercy upon me* (Mendelssohn's *St. Paul*). K.05266 (12in., 4s. 6d.).

**Simon the Cellarer** (Hatton) and *I am a Friar of Orders Grey* (traditional). Accompanied by Stanley Chapple. K.05276 (12in., 4s. 6d.).

**Ethel Hook** (contralto), accompanied by Edith Page: *The Connemara Shore* (Howard Fisher) and *Poor Man's Garden* (Kennedy Russell). X.9917 (10in., 3s.).

I cannot find any fresh superlatives for *Olga Haley*. (I must, however, remark that her diction is still imperfect.) Unfortunately, with this record the composer needs eulogies. It is still



necessary to remind readers that a genius named Henry Purcell once lived, and that among his writings is an unsurpassed dramatic air, *Dido's Lament*. I have not checked this record with the Purcell Society Edition, but my memory tells me that there is not very much wrong, and that Purcell's spirit is certainly not violated. I can't help wistfully regretting that the great top note of the climax is here absent. The Vocalion bulletin tells us that "the late Mr. Easthope-Martin was promised that this song should be recorded by Miss Haley." Song and singer are well-matched indeed, for this is the best song of his I know—a tune of quiet, sweet tenderness such as any country need not have been ashamed of as a folk carol. But I wish Easthope-Martin had resisted the blossoming into a climax at the end; the tune is strong enough not to want a climax.

There cannot be many records giving better value than this of *Stevens*. It is at least well up among records of oratorio arias. I don't know any other record of either aria, and certainly it is one of Stevens's finest. Haydn is at his best, singing of the glories of creation. There are no cuts, even in the orchestral part. The orchestra is masterly, and splendidly recorded—and can anyone cite any orchestral piece of Haydn's in which there is not an ever-present charm of instrumentation alone? Stevens obviously has more than his fair share of the microphone, but never quite drowns the orchestra, so that the performance is not spoilt. He makes a very big noise, but it is a good noise. The music is straightforward and robust, but there might perhaps have been just a little more variety. The same may be said of his phrasing. I don't know what translation is used, but Stevens's diction, though not yet perfect, is good enough for one to follow easily with the help of any English version.

The more emotional, sophisticated Mendelssohn gives good contrast, and is really excellently done. Composer, performers and recorders all make sure effect.

Before you say that you never want to hear *Simon the Cellarer* again you must hear Stevens. Almost all singers of the song give us a polite, conventional stage humour. Stevens gives us a brilliant little dual character-sketch. In *I am a Friar* he needs warning once again not to let his full tones drown his words. And, in this song, one feels a touch of diabolic glee at finding Stanley Chapple actually caught out for a moment.

*The Connemara Shore* opens with the first phrase of the *London-derry Air* deprived of its rhythm. The rest might be a long way after that superb tune and still be good, but it is not. We already knew that Ethel Heek has a voice and good diction. C. M. C.



## BAND RECORDS

Space being at a premium because of the large number of records of which the reviews have been delayed owing to the Christmas Number, I am compelled to dispense with the usual preliminary list of records and get down to brass tacks at once.

Of a large number of very fine records issued recently the best undoubtedly are those by **Arthur Pryor's Band** and **Sousa's Band** respectively. In *The whistler and his dog* and *The warbler's serenade* (H.M.V., B.2373) the band has the assistance of **Margaret McKee** and **Billy Murray**, two people with a facility for whistling little short of marvellous. I found this record immensely difficult to review as both these tunes are old favourites of my youth and in their new guise they proved so attractive and so perfectly recorded that for several playings I could do nothing but whistle them myself. It was only when I became short of breath that I could analyse this record in cold blood, and I was glad not to be able to find a fault. *Stars and Stripes* and *Fairest of the fair*, two of Sousa's best marches, prove equally irresistible when played by his own band on H.M.V., B.2370. These marches are played with magnificent dash and attack, and the volume, balance, and firmness of the bass are really remarkable. *Under the Double Eagle* and the *Sesqui-centennial Exposition* marches (B.2361) are almost equally good, though the volume is not quite so full. The band must be enormous. I hope to ascertain the exact size

and composition and in the meantime hazard a guess that the number is in the neighbourhood of 70, that there are eight or more basses as well as bass saxophones and probably four side drummers. I have felt peeved lately at the claims made in *The Phonograph Monthly Review* that American new recordings are superior to those made in any other country, but if these are fair—and not selected—samples there can be no other opinion. I hope that we are going to have a series of Sousa's marches played by his own band, and I should like to ask Miss McKee and Mr. Murray to collaborate with Pryor's Band again and give us *Jolly Fellows Waltz* and *Whistling Rufus*—more relics of my misspent youth. It is very unfortunate that this record of *Stars and Stripes* should be issued at the same time as another version played by the **Westminster Military Band** (Beltona 1107). The latter is very good, but cannot be compared with the former for power or brilliance, and it also suffers from the disadvantage of being played by a much smaller band. Under any other circumstances it would be pronounced excellent, as would *National Emblem March* on the reverse. Am I mistaken or is this record the first to be made by the microphone process by the Beltona Company? The only other record of theirs I have received is by the **Beltona Military Band** and contains *Australia To-day March* and *The Nightingale and the Frog* (1087). This is only mediocre.

I have quite a batch of records by the **Silver Stars Band**, and hearing them has made me wonder whether the size of the band has been somewhat increased. *The March and Pilgrims' Chorus* from *Tannhäuser* (Regal G.1031) is very neatly played. The tone is good and is enriched by the discreet use of tympani. The dark tone-colours in the *Pilgrims' Chorus* are worthy of a special word of praise. Good as this last record is in all departments *The Bronze Horse Overture* (Regal G.1037) is even better. Playing and recording are both splendid and the interpretation and touches of delicate light and shade are such as get the most out of this tuneful music. The recording of the tympani is again very successful while the triangle assumes proportions nearer to those of the concert room than usual. *The Gondoliers Selection* (Regal G.1036) is also good, but no better than the record issued by The Gramophone Company some time ago. I have said some hard things in the past about the lack of "punch" in this band's playing of marches. The two latest are *Cavalry of the Clouds* and *The Thin Red Line* (Regal G.8662). These are played much more crisply than usual, but there is still room for some improvement. In the last of their records the **Silver Stars Band** are joined by **The Yule Choir** in a selection of hymns and carols called *The Christmas Waits*. By the time this appears in print it will have lost most of its attraction, and, anyway, I don't know why it wasn't sent to "C. M. C."!

The Regal Company have been making up a bit of lost time in the issue of brass band records, for in addition to *An Epic Symphony* (dealt with elsewhere) they have issued a selection of *Sir Harry Lauder's Songs*, played by St. Hilda Colliery Band (G.8700). I enjoyed hearing this record immensely and judging by their uproarious singing the band enjoyed making it. Being "Geordies," the bandsmen can sing these songs with something approaching a Scottish accent, which is an advantage. The **Australian Commonwealth Band** are rather apt to prostitute their skill. On Regal 8701 Mr. Alfred Paxton plays *Softly awakes my heart* with a very strident quality of cornet tone and Mr. Harold Reid plays on the xylophone the *Finale from William Tell Overture*. Mr. Reid also plays *Coaxing the Piano* and *The Hungarian Rag* on Aco. G.16096. In the three last-mentioned pieces I admire the band much more than the soloist, even though it can't keep pace with him at times. Why on earth anyone wants to play or listen to a xylophone solo I cannot conceive. I can make quite as musical and not a dissimilar noise when I hiccup—particularly after a good dinner. I wish this fine band could be prevailed upon to play *The 94th Psalm*, a work founded on the Reubkè organ sonata by the late Mr. J. Weston Nicholl, which was the test piece at the Halifax contest when the Australian Newcastle Steel Works Band were the winners, three years ago.

The **Knights of Columbus Band** is quite new to me, and their record of *Poet and Peasant Overture* (Aco. G.16094) is a very good half-crown's worth. The band is in tune and possesses that absolute essential of all good bands—a solid bass line. The same band plays *National Emblem* and *Sabre and Spurs* marches on Aco. G.16095. The former is quite good, but the latter rather tame and the coconut shell imitation of horses a lamentably feeble effort. *A Life on the Ocean Wave* (G.16093), played by the **Welsh Guards Band**, will commend itself to all who like medleys of old songs. The recording and playing are adequate.



The **Grenadier Guards Band** have made an excellent record of a selection of *Sir Henry Bishop's Songs* (Col. 9124). The soloists take full advantage of the opportunities offered and two outstanding features are the beautifully open cornet tone and the fine oboe playing. Lighter fare is provided by the same band on Col. 4111 in *The Turkish Patrol* and *The Smithy in the Wood*. The tone of the band is very rich in both these, and the various "kitchen" instruments come out very faithfully.

The only Winner record I have received other than those of the Crystal Palace test piece is that of **Foden's Band** playing *A Midsummer Night's Dream Overture* (4507), a fine piece of music specially composed by Dr. T. Keighley for the last contest at Belle Vue, Manchester. This piece is, of course, based on Shakespeare's play and has subjects labelled accordingly. The themes representing the magic herb and the fairies respectively are especially effective, and the whole work is a musicianly and cohesive composition. This record, although rather severely cut, is very enjoyable and the playing is superb in all departments. Particularly fine is the playing of the difficult and delicate fairies' music. The braying of the donkey is cleverly portrayed and the band has succeeded in the difficult task of making this appropriately humorous but not grotesque. The recording is good, but not outstandingly so.

The first Vocalion electric recording I have heard is *Famous Regimental Marches* (K.05273), played by **The Life Guards Band**, and while it is good I think considerable improvements will be effected before long. The tone is too level and the individual timbres of the various instruments do not stand out clearly enough. In this record Lieut. Gibson proves himself a worthy successor to Lieut. Eldridge, and the playing is very firm and crisp.

It seems impossible to give **St. Hilda Colliery Band** a job that they cannot do and do well. The Imperial Company have just issued a *Pot-pourri of Popular Melodies* (1670) which is a masterpiece in its way. The lilt with which these fox-trots and waltzes are played is quite irresistible and the jazz effects are not overdone in the slightest. **Mr. Lawson Williams** sings one of the songs in this medley in excellent style. The recording is very good and the record should have a large sale. Equally good in all respects is No. 1669, which contains two of Mr. Ord Hume's most tuneful marches, *Giojoso* and *Pomposo*.

I am puzzled as to where Zono. No. 2807, by the **2nd Argyle and Sutherland Highlanders Band**, was made. Both *The Great Little Army March* and the two bagpipe solos with band accompaniment sound as if they were played and recorded in the open air. There is a distinct similarity of tone between this record and those made by the H.M.V. Company on the spot of the Aldershot Tattoo, although the present record is a much better recording. The band sounds to be quite a large one and plays very well, and while the side played by pipes and band is not very attractive to me it is distinctly interesting. I have left until last a record that has given me a good deal of trouble—*Punjaub March* and *The Funeral March of a Marionette*, played by **Black Diamonds Band** on Zono. 2793. This record is the nearest approach to those made by Pryor's and Sousa's band that I have heard yet. The volume is enormous and the tone very forward, and the basses are so powerful that I had to exercise a lot of patience before I could get my Vritz machine to play the *Punjaub March* with a fibre. It is difficult to compare this record with the American recordings I have just mentioned, as the sizes of the respective bands is obviously so very different. Fine record though it is, I am bound to say that it falls a little short of those made by either Pryor's or Sousa's band, and with some hesitation submit a theory that the huge volume has been obtained partly by putting the microphone rather nearer to the band and that as a consequence the tone is a trifle hard in places.

W. A. C.

## NATIONAL GRAMOPHONIC SOCIETY



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## An Epic Symphony

By W. A. C.

Columbia 9148-9: St. Hilda Colliery Band (two 12in., 9s.).  
Regal G.8689-90: St. Hilda Colliery Band (two 10in., 5s.).  
Winner 4505-6: Foden's Band (two 10in., 5s.).  
Winner 4508-9: Black Dyke Band (two 10in., 5s.).  
Full score, R. Smith and Co. (5s.).

In a note to the full score Mr. Fletcher says: "This work is not based on any poetic or historical programme." The title gives a very true conception of the work as a whole and the sub-titles, *Recitare, Elegy, and Heroic March*, convey the spirit of the individual movements admirably.

In my opinion the finest of the three movements is the *Elegy*, which is a beautiful broad melody imposed on well written and firm bass parts, and which contains some really fine "tone weaving," as Mr. Cyril Jenkins puts it. The music is of an emotional character and demands delicate and sensitive playing in order that its beauties may be realised to the full. The first movement is a series of contrasts between solo passages, in the main of a declamatory nature, and forceful passages for the whole band. The *Heroic March* commences with an elaborate fanfare which leads in turn to a rhythmic martial subject and a fine chorale. These are cleverly developed and the work ends with a dignified and massive statement of the chorale giving a finale in keeping with the impressiveness of the composition as a whole. In *An Epic Symphony* Mr. Fletcher has produced a well-constructed work written on classical lines, but which takes full advantage of modern developments in the construction and use of brass instruments, including the very artistic use of mutes. The composition is not too difficult technically and it was noticeable at the Crystal Palace last September that the faults in understanding far exceeded those in technique.

There are four sets of records available, but it is regrettable that none of these are recorded without "cuts." St. Hilda Colliery Band have made two of these sets. The one made for the Columbia Company was played in the Crystal Palace itself and one has no need to look at the label to know this as the hollowness of the sound throughout reveals at once that these records were made in a large hall. In one or two places a curious distortion is noticeable which makes the euphonium sound as if it possessed a sustaining pedal like a piano. The playing of the band, as befits that of the winners of the contest, is magnificent, and I think the few instances of muddy tone are more due to the Crystal Palace than to the band. I have, however, one serious complaint to make against the band. The solo commencing at Fig. 9 in the score is written for the soprano, but in this record I am quite convinced that it is played by the solo cornet, who does not even take the trouble to disguise his tone. Variations in tone-colour in a brass band are quite limited enough even when the composer's intentions are carried out, and surely a band which can win the contest ought not to find it necessary to do a thing of this sort which is only pardonable in a second-rate band and even then only under exceptional circumstances. "Monkeying" with the score in this way is becoming far too common and I sincerely wish all contest committees would prohibit such methods and if necessary appoint an additional judge—who would be placed where he could see as well as hear—with power to deduct marks for each infringement. The same band play equally well for the Regal Company and the recording is more successful. My only complaint this time is that two movements are most inartistically cut. The first movement ends very abruptly at the commencement of Fig. 6, while the second movement commences almost equally abruptly one bar before Fig. 10. The *Heroic March* is complete.

The recording of Foden's Band and Black Dyke Band is not on quite such a high level having, in places, rather a comb and tissue paper effect. The wealth of detail so prominent in the last-mentioned version is not always apparent in these. The records are nevertheless good and very finely played; in fact, I like the euphonium playing of Foden's Band the best of all. These two versions are also "cut" but the vandalism has been committed with a little more care than was exercised by St. Hilda Colliery Band. The best records undoubtedly are those issued by the Regal Co., but to those who want the very best all-round result my advice is to buy Col. No. 9148 and Regal No. G.8690. They will then have a complete version, played magnificently by the winning band and, in spite of slight blemishes in the Columbia record, on the whole recorded very well.

W. A. C.



## MISCELLANEOUS

There is little for me to add to the recommendations of F Sharp in the Christmas Number about the November and December records which have been passed on to me. But **Jack Smith** in *Baby Face* and *I'm on my way home* (H.M.V., B.2383, 3s.); **Melville Gideon** in *Thank the Moon and Lindy Lou* (H.M.V., B.2358, 3s.) and, with **Doris Bentley**, in *Who?* and *Sunny* (H.M.V., B.2378, 3s.); **Billy Mayerl** in two more of his *Piano Exaggerations* (Col. 4115, 3s.); **Billy Bennett** in *I'll be thinking of you* and *The Miser* (Col. 4006, 3s.); the **J. H. Squire Celeste Octet** in a 12in. *Liebestraum* No. 3 and Chopin's *Nocturne in E flat* (Col. 9142, 4s. 6d.); the **St. James's String Sextet** in *God is a Spirit* and Schumann's *Slumber Song* (Col. 4112, 3s.); **Kitty Reidy** and **Howett Worster** at their best on *Voc. X.9905* and *9906* (3s. each); **Dorrie Dene** in *Poor Papa* and *Red, Red Robin* (Voc. X.9907, 3s.); **Billy Desmond** in *The Road to Loch Lomond and Swanee!* *I'm gonna sigh no more* (Aco G.16100, 2s. 6d.); **Sidney Nesbitt** in *Me too* and *Moonlight on the Ganges* (Parlo. E.5677, 2s. 6d.); **Correll and Gosden**, really excellent on Zono. 2816, 2s. 6d.; **Moschetto and his Orchestra** in a good *Madame Butterfly Selection* (Voc. X.9904, 3s.); **John Henry and Blossom** in *Blossom's Film Scenario*, extremely good, on H.M.V., B.2384 (3s.); and **Lee Morse** in *Daddy's Girl* and *Where'd you get those eyes?* (Actuelle 11207, 2s. 6d.) were not given sufficient, if any, prominence. All these records would have been picked out by me for consideration in buying Christmas presents.

The "Princess Charming" records issued by Columbia before Christmas are a great success. **Winnie Melville**, **Alice Delysia**, **John Clarke** and **W. H. Berry** have done their work well on three records (4183, 7 and 8, 3s. each), and the **Palace Theatre Orchestra** makes an attractive 12in. *Selection* (9162, 4s. 6d.). This last and 4188 are worth having for "keeps." It's unlucky that "The Charlot Show of 1926" came to an end so soon after the four 10in. records of it were made *in situ*, i.e., at the Prince of Wales's Theatre. The recording was an event, as it was done on the stage by the original singers (but not during an actual performance) with a land-line to the recording room two miles away; the song was sung into the microphone and in less than two minutes one heard it repeated through a loud-speaker on the stage, a miraculous business which I was privileged to watch. Mercurial **Jessie Matthews** and her husband, **Henry Lytton, Jr.**, are responsible for Col. 4189 and 4192 (3s. each), and these records are faithful souvenirs of their artless singing; but the latter has a good tune in *Ukulele Liza Brown* (4191) and on the back of it is *The Elevator Belle*, sung by **Hazel Wynne** and **Herbert Mundin**, who are both recording artists worthy to rank with **W. H. Berry** as among the best on Columbia records. Herbert Mundin's character study of *When the Hansom Cabs were lined up on the Rank* is splendidly done (4190), but the triteness of *The Whimsical Pedlar*, sung by **Dick Francis**, on the reverse, makes one wish that these numbers had been paired otherwise.

To that first-class **Salon Orchestra** record of *Two Guitars and Black Eyes* (H.M.V., B.2362, 3s.), praised by F Sharp, another good one, *Out of the Dusk and Eleanor*, in the mid-month list, must be added (H.M.V., B.2382, 3s.); while a deservedly popular pairing of the *Intermezzo* from "Cavalleria Rusticana" and the *Barcarolle* from "Tales of Hoffmann" (H.M.V., B.2377, 3s.) needs only my assurance that both are finely played by the **New Light Symphony Orchestra**; these made **De Groot's** re-recording of the *Serenade* from Drigo's "Millions d'Harlequin" (with Aubert's *Old Spanish Song* instead of *La Palma* on the reverse) seem a trifle finicky (H.M.V., B.2368, 3s.), but only by contrast; and **Moschetto's** restaurant version of *Who?* and *Looking for a Boy* (Voc. X.9918, 3s.) has a delicate shyness after all the other versions that have been issued.

I recommend **Billy Desmond** in *When the Sahara Sleeps* (Aco G.16122, 2s. 6d.) above other versions; **Dorrie Dene** has a good title in *Oh Lor' Lummy ain't it cold!* (Voc. X.9921, 3s.), as have **Gwen Farrar** and **Billy Mayerl** in *Two Ton Tessie* (Voc. X.9920, 3s.); but neither record is a real winner. If you like the saxophone in a jocular mood you will thoroughly enjoy **Boyd Senter** in *Lucky Break* and *Steamboat Stomp* (Actuelle 11201, 2s. 6d.); or, if you like the mandoline, that other virtuoso, **Mario de Pietro**, will offer his best in *Mandolinata* and *Czardás* (Aco G.16090, 2s. 6d.).

Two **Edith Lorand Orchestra** dance records are in my heap, *Your star will shine* (fox-trot) with *Just a kiss* (one-step) (Parlo. E.5672, 2s. 6d.) and *'Twas just a dream* with *Love everlasting*, both "valse lentes" (Parlo. E.5673, 2s. 6d.). The usual faultless sense of what the music requires distinguishes both. A parcel

of Zonophones comes late for review, containing some queer records, but all notable for the recording and the excellent surface. When I say queer, I am thinking of *By the waters of Minnetonka* and an adaptation of the *Intermezzo* from "Cavalleria Rusticana," sung by the **Mormon Tabernacle Choir** with organ accompaniment (Zono. G.O.72, 3s.); and *Sofly awakes my heart* and *The Lost Chord* played by **Arnold Greir** on the grand organ with a cornet soloist (Zono. A.309, 4s.). For people who want them and know what they are getting, both these records are splendidly suited; the performances and recording are of a very high standard. Again, those who want dance tunes played on one piano by two famous syncopated duettists, **Ken Warner** and **Peter Yorke**, will get what they want on Zono. 2828 (2s. 6d.); and **Miss Elsie Carlisle** is more than adequate in singing *I'm flirting with you* and *Oh, my bunville of love* (Zono. 2829, 2s. 6d.). The **Correll and Gosden** record of *Sam 'n' Henry* is rubbishy (Zono. 2831, 2s. 6d.), but I would not miss it on any account. Henry's contributions are superb from a recording point of view. But perhaps the most satisfying record out of this parcel is *The Gonoliers Selection* (Zono. A.308, 4s.), played very finely by the **National Symphony Orchestra**.

As anyone can see who knows the bulletins, I have not mentioned a very great number of records; and if I have intentionally, in a spirit of Christmas charity, omitted them, I ought to add that the December Brunswicks and the January Columbias, Imperials, Actuelles, Beltonas, and Regals have not reached me yet.

PEPPERING.

## NEW-POOR RECORDS

Machine used, Peridulce cabinet; sound-box, Peridulce; needles, fine steel.

"Gramochatta" in *Musical Opinion* for this and subsequent months will contain some remarks by me on things in general in the gramophone world.

Before going on to the review I must say a few words about a record that is technically the greatest achievement in one sense in electrical recording, although it is one of the first all-electrical batch issued by EDISON BELL. It marks technical perfection in attaining an approximation towards the maximum tone-volume that can be obtained with the existing practice of 100 tracks to one inch. The first record spoken of below in the V.F. list, it should be studied by every recording engineer with a view to adopting scientific means whereby may be ensured that the maximum tone produced in every record has as great an amplitude of engraving. It is only approached closely by the *Hallelujah Chorus* (Columbia), a strong record for a good combination.

ACO.—The best VIOLIN AND PIANO record I have this month is **Peggy Cochrane's** *Berceuse* (2s. 6d.). **John Thorne**, now a universal favourite, sings *The Lute Player* (2s. 6d.). The only 10-inch PIANO record I have is *Black Key Etude* (Chopin), played by **Maurice Cole** (2s. 6d.). For dance music **Harry Bidgood** shows improving bass-tone in *Who* (2s. 6d.).

ACTUELLE.—A spoken record with so much tone that it comes out well on the tiniest machine is *Casey as a Judge* (2s. 6d.). A SMALL PIPE ORGAN record also suitable for the smallest amplifications is *I'd climb the highest mountain* (2s. 6d.).

BELTONA.—A brilliant recording of the TENOR voice is *Come to the Fair* (3s.). A good Scots' song *Hail, Caledonia*, sung by a TENOR (3s.). That great favourite **John Roberts** sings a POPULAR SONG, *Am I wasting my time on you* (2s. 6d.).

COLUMBIA.—There is a record on this list that other people seem to have thought less of than I think of it, *A parson in defence of parsons* (3s.). It is the best recording of the speaking voice I ever heard, and is full of kindly humour of the very best kind. Every churchgoer should buy it.

HIS MASTER'S VOICE.—Only second to the *Fire Music* and *The Ride of the Valkyries* as an ORCHESTRAL recording is *Scheherazade*, and the price of the two 12-inch discs is only 9s.

HOMOCHORD.—There are two new (electrical) recordings of instrumental tone I am putting in my set, CORNET, *Facilita* (2s. 6d.) and CONCERTINA, *Honest Toil* (2s. 6d.); they are both excellent and hardly to be beaten. The perfect SMALL MILITARY BAND gives us *The Bells of St. Malo* (2s. 6d.) and *Fingal's Cave* (4s.).



**PARLOPHONE.**—A first complete set of grand electrical recordings comprises *Rosamunde Overture*, ORCHESTRAL, a Berlin State Opera House rendering, two 12-inch discs for 9s. An UNCOMMON RECORD is a 12-inch harpsichord solo, *Passacaglia* (4s. 6d.). Edith Lorand has *Myosotis Waltz* (4s. 6d.); those who like waltzes played by a non-jazz combination should get this and also *Love Everlasting* (2s. 6d.). FOX-TROT, *Maria*, played by Ronnie Munro.

**VELVET FACE AND WINNER.**—The wonderful recording spoken of at the head of this column is the *Pagliacci Overture and Prologue* (4s.). The orchestral work is exquisite, but when one comes to the voice a thrill is obtained such as one has never experienced before. The vocal tone is big enough and brilliant enough to fill a big hall and yet superclean and free from blast. Anderson Tyrer's first electrical recording of the PIANOFORTE, only just received, deserves attention, Chopin's *Variations Brilliant* (2s. 6d.). An historical speaking record that should be in every collection is Alan Cobham's, *To Australia* (2s. 6d.).

**VOCALION.**—The only 12-inch PIANOFORTE record I have this month is York Bowen's rendering of Chopin's *Waltz in A flat*, his first electrical recording and well worth 4s. 6d.

**ZONOPHONE.**—A delightful light number by a STRING OCTETTE, *Poupee Valsante* (2s. 6d.) and a good IRISH SONG disc, by a tenor, *Kathleen Mavourneen* (2s. 6d.).

**ULTIMATE SELECTION.**—ORCHESTRAL: EASTERN BALLET MUSIC, *Scheherazade* (H.M.V.); OVERTURE, *Rosamunde* (PARLO.). STRING OCTETTE: *Poupee Valsante* (ZONO). PIANOFORTE: 12in., *Waltz in A flat* (VOCALION); 10in., *Variations Brillante* (V.F.). VIOLIN AND PIANO: *Berceuse* (ACO). BARITONE: 12in., *Prologue* (V.F.); 10in., *The Lute Player* (ACO). POPULAR SONG: *Am I wasting* (BELTONE); SCOTS' SONG: *Hail, Caledonia* (BELTONE). IRISH SONG: *Kathleen Mavourneen* (ZONO.). TENOR: *Come to the Fair* (BELTONE). SMALL MILITARY BAND: 10in., *The Bells of St. Malo* (HOMO); 12in., *Fingal's Cave* (HOMO.). WALTZES: 12in., *Myosotis* (PARLO.); 10in., *Love Everlasting* (PARLO.). SPEAKING: Humorous, *A parson in defence of parsons* (COL.); Historical, *To Australia* (WINNER); Comic, *Casey as a Judge* (ACTUELLE). UNCOMMON RECORD: *Passacaglia* (PARLO.). FOX-TROT: *Who* (ACO); *Maria* (PARLO.). ONE-STEP: *Sword and Sabre* (PARLO.).

H. T. B.



## DANCE NOTES

By M. W. W.

Apologies for the skittishness of my notes last month will only waste space and be insincere. I was as annoyed about it as any of my readers could have been. But these editors—these Christmas numbers! Even these notes are all written in quick step, though I should like to do them in a stomp. What is a stomp? It's evidently something delightful, haunting, rather suggestive of the blues. I've never met a stomp or seen a stomp; but I'm told it's a nigger's shuffling step with knees bent; and Jack Hylton's version of *Alabama*, for instance, suggests this and makes one hate being hustled.

Of fox-trots there are two which one hears wherever one dances—*Someone is losin' Susan* and *Don't forget*, both excellent tunes. Look out for them. In the following brief notes all are fox-trots unless otherwise described. (V.) means that there is a vocal refrain.

ACO (2s. 6d. each).

These records are astonishingly good and compare most favourably with their more expensive brethren. Their tone production is excellent and they are all good for dancing, particularly G.16115, *Don't forget* and *Cross your heart* (Harry Bidgood's Orchestra), which combines two of the most popular tunes of the moment. Mention must also be made of G.16112, *Rakes of Clonmel* and *Green Mountain Reel*, a charming reel and jig and played by

exactly the right combination, i.e., accordion, banjo and harp guitar, by the Hibernian Trio. I wouldn't have missed it for anything.

Here are the rest :—

G.16117.—*Tell me you love me* and *For my sweetheart* (V.) (Harry Bidgood's Orchestra).

G.16119.—*Leave me something to remember* (V.) and *Petrushka* (The Old Virginians).

G.16120.—*Looking at the World* (V.) and *On the Riviera* (V.) (The Ohio Novelty Band).

G.16116.—*While the Sahara sleeps* (V.) and *Lavender* (waltz, V.) (Harry Bidgood's Orchestra).

G.16118.—*Saxofon Humano* and *Dixie Ditties* (Boston Dance Orchestra).

ACTUELLE (2s. 6d. each).

All these records are good. They are full of punch and rhythm. First place goes to 11188, *Whadda you say we get together?* (V.) and *But I do—you know I do* (V.) played by Mike Speciale and his Orchestra; while the following three are all neck and neck for second place: 11192, *Hello Aloha how are you?* (V.) (A. Brillhardt and his Orchestra) and *On the Riviera* (one-step, V.) (Selvin's Dance Orchestra); 11189, *Am I wasting my time on you?* (Golden Gate Orchestra) and *I'm lonely without you* (Sam Lanin and his Orchestra); 11191, *Who'd be blue?* and *To-night's my night with baby* (V.) (Stillman's Orchestra).

Here are the rest :—

11195.—*I'm flirting with you. Yoo! Hoo!* (V.) and *Pretending* (V.), out of "Merely Molly" (Victor Sterling and his Band).

11190.—*Mary Lou* and *As long as I have you* (Joe Candulla and his Orchestra).

11196.—*Katinka* (Charleston fox-trot) (Van's Collegians) and *Kiss me, Curse you* (V.) (Victor Sterling and his Band).

11194.—*Petrushka* and *That night in Araby* (V.) (Victor Sterling and his Band).

BELTONE (2s. 6d. each).

There is not very much to say about these four records, except that 1089 and 1090 *Kaleidoscope Dance Medley*, Parts 1, 2, 3 and 4, by the Sutherland Dance Orchestra, does not come up to the standard of Parlophone's *Electric Flashes* of 1926.

Here are the two others :—

1110.—*Every little maid* and *Babying you* (V.) out of "Princess Charming" (Sutherland Dance Orchestra).

1113.—*On the Riviera* (V.) and *St. Louis Hop* (Sunny South Dance Orchestra).

COLUMBIA (December) (3s. each).

The best three are :—

4139.—*I don't want nobody but you* (V.), with clever harp solo, and *Hello Baby* (V.), Jay Whidden and his Midnight Follies Band.

4134.—*Her beaus are only rainbows* (V.) and *Do you believe in dreams?* (Denza Dance Band).

4135.—*Who wouldn't?* and *Someone is losin' Susan* (V.) (Denza Dance Band).

Of the others, the Ancient Order of Froth Blowers will naturally want 4130, *The more we are together* (V.), with that good Charleston, *Let's all go to Mary's house*, on the back. But 4133, 4138, 4132 and 4137, in that order, are worth trying.

The January records, which I have not heard, include four tunes from "Queen High," two from "Princess Charming" and two from "Lido Lady," by Percival Mackey's Band, and—what I prayed for last month—*Silver Rose* and *Smiling Joe* from "Blackbirds," played by the Plantation Orchestra. If only it is as charming as it ought to be—!

HIS MASTER'S VOICE (3s. each).

There are so many of these records to be written about this month that I fear very much many must be left out for want of space. As usual, they are most of them a joy to listen to, and it is hard to decide which to choose for special praise. I think, however, that the final vote must go to the three following tunes: B.5149, *When it's twilight on Missouri* with *Let's all go to Mary's house*



on the reverse; these are played by the Savoy Orpheans. B.5159, **Don't Forget and Palace of Dreams**, by Jack Hylton and his Orchestra. B.5170, **Mamma's gone young, Papa's gone old and Alabama Stomp**, two Charleston fox-trots, by Jack Hylton and his Orchestra.

A very clever and original record is B.5156, **Bolshevik and Her beans are only rainbows**, by Waring's Pennsylvanians.

A special note must be given to a 12in. record, C.1301 (4s. 6d.). It is called **The Hylton Minstrels** and is a medley of old plantation songs, beautifully played and recorded by those clever artists Jack Hylton and his Orchestra.

Here are the others in the January list:—

- B.5171.—*Dreamily* (waltz) and *I couldn't blame you* (Jack Hylton and his Orchestra).  
 B.5172.—*Cryin' for the Moon* and *I'll fly to Hawaii* (Gus Edwards and his Orchestra).  
 B.5168.—*Lavender* (waltz) and *Try again to-morrow* (Jack Hylton and his Orchestra).  
 B.5167.—*Who could be more wonderful than you?* and *Don't be angry with me* (The Sylvians).  
 B.5169.—*Here in my arms* and *Everthing will happen for the best* (The Sylvians).  
 B.5166.—*I've got some lovin' to do* and *Swinging along* (Kit-Cat Band).  
 B.5165.—*I don't want nobody but you* and *Hindu you* (Savoy Havana).  
 B.5173.—*Sugar foot stomp* (Charleston fox-trot) (Fred Hamm and his Orchestra) and *Black Bottom* (Charleston fox-trot) (Johnny Hamp's Kentucky Serenaders).

#### IMPERIAL (2s. each).

These records, in my opinion, are very good value indeed, and compare more than favourably with a great many of the more expensive makes. The following are all good tunes, well recorded, while the excellence of Teddy Brown's Band is so well-known that it needs no added comment from me:—

- 1673.—*Picardy* (V.) and *Rosie Posie's* (waltz, V.) (Teddy Brown and his Café de Paris Band). Both have xylophone solos.  
 1674.—*Hi-Diddle-Diddle* (V.) and *While the Sahara sleeps* (V.) (Teddy Brown and his Café de Paris Band). Both have xylophone passages.  
 1672.—*Let's talk about my sweetie* and *Katinka* (Sam Lanin's Troubadours).  
 1671.—*I wish I had my old girl back again* and *Whispering Trees* (two useful waltzes) (Adrian Schubert's Salon Orchestra).

#### PARLOPHONE (2s. 6d. each).

These records are exceptionally good this month. They have, of course, the best of recording bands (for dancing purposes anyhow), the Goofus Five, as well as Ronnie Munro's Band, to help them to do it. But even then it is a great achievement at 2s. 6d. a time. The best of a good entry I give to E.5669, **Someone is losin' Susan and Mary Lou** (V.), played by the Goofus Five. But it is a close finish, and E.5682, **Electric Flashes of 1926**, Parts 1 and 2, and E.5683, **Electric Flashes of 1926**, Parts 3 and 4, are delightfully played and sung by Ronnie Munro and his Dance Orchestra. I should like to hear more piano solos from Ronnie Munro.

Here are the rest:—

- E.5668.—*Roses remind me of you* and *You need someone to love* (The Melody Sheiks).  
 E.5667.—*How many times?* (V.) and *Who wouldn't?* (V.) (Hotel Astor Orchestra).  
 E.5666.—*Bye, Bye, Blackbird* (Raderman's Radio Orchestra) and *Blue bonnet, you make me feel blue* (Lloyd Turner and his Villa Venice Orchestra).  
 E.5665.—*Cross your heart and Everything will happen for the best*, out of "Queen High" (The Parlophone Syncopaters).  
 E.5670.—*I'm a little blackbird looking for a blue bird* (V.) and *Maudy, make up your mind* (V.), out of "Blackbirds" (Clarence Williams' Blue Five).  
 E.5671.—*Some other bird whistled a tune* (V.) (The Red Hotters) and *Precious* (V.) (Mike Market's Orchestra).  
 E.5664.—*Don't forget* and *Beautiful Baby*, out of "Queen High" (The Parlophone Syncopaters).  
 E.5681.—*Toreador* (one-step, V.) and *Maria* (one-step) (Ronnie Munro and his Dance Orchestra).

E.5688.—*That night in Araby* (V.) and *What! No spinach?* (V.) (Ronnie Munro and his Dance Orchestra).

E.5687.—*Charleston, Charleston and Grasshoppers' Dance* (Ronnie Munro and his Orchestra).

E.5686.—*While the Sahara sleeps* (V.) and *Let's all go to Mary's house* (V.) (Ronnie Munro and his Dance Orchestra).

The following came too late to be added to the main list. I have put the two best at the top of this list.

E.5701.—*I never knew what the moonlight could do* (V.) and *Climbing up the ladder of love* (V.) (Abe Essig and his Ritz-Carlton Orchestra).

E.5702.—*While the years go drifting by* (Raderman's Radio Orchestra) and *Me too* (Araby Garden's Orchestra).

E.5703.—*My mamma's in town* (Lloyd Turner and his Villa Venice Orchestra) and *That's why I love you* (V.) (The Gotham Nightingales).

E.5700.—*Yours with love and kisses* (V.) and *Oh! if I only had you* (V.) (Araby Garden's Orchestra).

E.5699.—*Sunny Swanee* (V.) and *Any ice to-day, lady?* (V.) (Ronnie Munro and his Dance Orchestra).

E.5704.—*Mon Paris* (one-step) and *Fleur d'Amour* (Edith Lorand Orchestra).

#### REGAL (2s. 6d. each).

Although the recording of these records is good, the dances themselves lack inspiration, the monotony being relieved only by the Harmony Dance Band in these two records: G.8712, **Me too** (V.) and **Hi-Ho the Merrio**; G. 8713, **Let me call you sweetheart** (waltz, V.) and **Breezin' along with the breeze**.

Here is a list of the others:—

- G.8715.—*In a little garden* and *Someone is losin' Susan* (Corona Dance Orchestra).  
 G.8710.—*Meet me at twilight* (waltz) and *When its twilight on Missouri* (waltz) (Raymond Dance Band).  
 G.8714.—*So is your old lady* and *To-night's my night with baby* (V.) (Corona Dance Orchestra).  
 G.8711.—*Just a cottage small* and *When it's June down there* (Raymond Dance Band).

#### VOCALION.

Of a not very prepossessing bunch, the two following are best, chiefly thanks to Billy Mayerl and his Vocalion Orchestra: X.9923, **Where'd you get those eyes** (V.) and **Lay me down to sleep in Carolina**; X.9922, **I'm walking around in circles and Caring for you** (V.).

Here are the rest:—

- X.9925.—*Everything will happen for the best* (V.) and *Cross your heart* (V.), out of "Queen High" (Don Parker and his Band).  
 X.9926.—*Don't forget* (V.) and *Stars are the windows of heaven* (V.) (The Riverside Dance Band).  
 X.9924.—*While the Sahara sleeps* (V.) and *Because I love you* (waltz, V.) (Don Parker and his Band).  
 X.9927.—*Dream of love and you* (V.) and *Oh, if I only had you* (V.) (The Riverside Dance Band).

#### UP-TO-DATE

## Gramophone Tips

*Those things every gramophone user ought to know*

WRITTEN AND PUBLISHED BY

H. T. BARNETT, M.I.E.E.

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# The Position of Gramophone Technicalities

An Open Letter—By J. F. PORTE

WITH the gradual improving of the new electrical recordings, the gramophone and its records are coming within the scope of the consideration of the more critical of lovers of the fine arts. The gramophone may now be listened to with a larger amount of interest than was previously possible. It is certain that as the new electrical recordings become known and improved, so a type of cultured and critical music-lover who, with every just argument in his favour, has hitherto stood aloof from the gramophone will take an increased interest in this form of mechanical music. With the advent of a more musically educated public, literary matter on the subject of the gramophone will have to take a higher road.

The gramophone is certainly the highest form of mechanical music, far ahead of broadcasting in musical truth, and, moreover, is subjected to a great deal of technical talk which is interesting and *sometimes* practicable, but does not cater for the cultured music-lover who may now begin to turn his attention to the subject. His newly aroused interest is surely worth considering. His education in the art enables him to distinguish the bad from the good performance, and he is a generous patron of all that is good in the arts. Further, he will be quite as worthy a judge of records as the most involved technician, for the simple reason that his taste and instinct will tell him which are the good records, and his education will complete his critical estimation—witness Mr. Ernest Newman.

One turns to the various literary matter on the gramophone with something like artistic wonderment. Can this machine, to which so much mathematical discussion is given, be capable of artistic appeal? The answer is that the unfortunate gramophone has fallen into the hands of pseudo-scientific persons who have no other opportunities of handling a musical subject. Like broadcasting, they have a following of a hoard of experimenters whose interests are far more mechanical than musical. The whole idea of judging a gramophone and its records will have to be undertaken from a truer point of view if people educated in the fine arts are ever to take the trouble to read anything about the subject. A calculating technician and mathematician will tell us that "A" is a good record and "B" is a bad one. The educated music-lover buys them and finds that from his point of view "A" is a bad record and "B" is a good one. How is one to reconcile the two points of view? The answer is that they should each

be catered for by different writers. There is a very bad sign at the present stage that the technical writer is beginning to assume a knowledge of musical worth which, as has been apparent for a long time, he does not possess. The same kind of writer is very annoyed if the musician presumes to mention mechanical defects in records. Two musicianly writers who have done a great deal towards stemming the tide of technical invasion are Messrs. Wm. B. Parkin and Percy A. Scholes.

It must be granted that every music-lover who is beginning to find pleasure in the gramophone record owes everything to technical research, and we cannot have too much of this means of progress towards better reproduction of musical performance. The objection is that the technical writer has almost monopolised the literature on the subject, and that he is beginning to presume on the musical innocence of the old type of gramophone enthusiast. The fact that he will not at all influence the educated musician perhaps restores the balance. The aspect of gramophone literature is confusing. In one place we are solemnly assured of the artistic worth of the gramophone, only to find that in this quarter the technical mathematician is followed as a god. Elsewhere we are told that we shall only find trade, and here we happen to come across the most thoroughly musical view of records. The gramophone world appears to be inhabited by pseudo-scientists, gadget cranks, amateurs of equally wild enthusiasm and criticism, critics with dry and ponderous collections of textbook data, all of whom will have to be cleared up into some sort of order if the gramophone is ever going to take its place in the considerations of cultured lovers of the fine arts. And yet what can have caused all this but fine enthusiasm? There is life in the gramophone world; but at the same time there is too little sense of values. The work of the National Gramophonic Society is a redeeming feature worthy of the highest praise.

J. F. PORTE.

## Mr. HERMAN KLEIN

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# TRADE WINDS AND IDLE ZEPHYRS

## The Best Laid Plans

After all the publication of the Christmas Number was delayed by a few of the advertisers, and it did not reach our readers before December 3rd. It was a pity that anyone was disappointed, and we must apologise; but no great harm was done, and the edition was sold out in two days. Everyone seems to have liked the number when it arrived, and the letters of congratulation which came in showed how widely the contents were appreciated. *The Universe* ends an account of "a really wonderful production" with the just remark that "the splendid pages of advertisements are not the least useful part of the paper."

## An Anticlimax

It's sad to begin the New Year with bathos, but how can it be helped? Some have said: "If only every number could be a Christmas number!" bless them. It can't, and we must settle down to retrieve some of the lost ground in the reviews and to get down to brass tacks again. All that remains of last number is the cover design, which was apparently regarded with approval even by the die-hards.

## The Good News

However, there is at least one important announcement in this number which will appeal to all our readers; and if any of them fail to join the N.G.S. at once and to send for the exquisite record of Purcell *Fantasies* or for the five records of Schubert's *Quartet in A minor*, the only excuse will be that beggarly post-Noël feeling in the pit of the pass-book.

## Virtz Machines

The veteran of the London office gramophones, an Orchestra-phone, which came from the Gramophone Exchange before its name was altered to Vocarola, has recently been in Mr. Virtz's hands, in order that he should make it capable of dealing with the new recordings. What fiendish operations its poor inside has undergone this modern Dr. Moreau has not divulged; but something drastic has been done, and it has been brought back in an ambulance, outwardly unchanged—except for a new Virtz sound-box—yet with the voice of a siren or a Trilby. What Mr. Virtz can do with an old cabinet remains his secret: the result is patent to all, something rather more than wonderful. But there is a sinister suggestion of black magic, or rather of surgery, in Mr. Virtz's accompanying note—"It will get steadily better for the next three or four months." This convalescence of a gramophone makes one shudder.

## Other Contemporaries

The December number of the *British Musician* (formerly the *Midland Musician*) continues the extremely interesting "Beethoven Causerie" with the middle period, from the third to the eighth symphony; and the analytical notes on December programmes of the City of Birmingham Orchestra. Like THE GRAMOPHONE, the *British Musician* is gradually building up a most useful reference library for music lovers.

*The Phonograph*, our American counterpart, is full of good things in December. Especially useful are an editorial article on recorded symphonies, instigated by a letter from our friend Dr. F. H. Mead, and a first article on "Musical Spain via Phonograph," by W. S. Marsh, which is much better than its title.

## Music Annual

The Musical News Syndicate, Ltd., which entertains us regularly with the *Musical News* and *Herald* (now a monthly) and the *Sackbut*, has issued the *Music Annual* (2s. 6d.), containing a list of concert-giving societies in the British Isles, and of musical scholarships. This is a really useful compilation, as nothing of the sort has been available hitherto. Yorkshire heads the poll with 104 societies, London and Home Counties come next with 95, and Lancashire third with 61. The whole of Scotland only claims 105, but perhaps the Scots don't like the idea of giving even concerts.

## Gramophone Tips, 1927

The new edition of Capt. Barnett's little shilling book has found a much wider public even than its predecessors. "Full of the wisdom that comes from experience," wrote Mr. Robin Legge in the *Daily Telegraph*; and he points out how useful in their simplicity these tips are for "the ordinary gramophone player who . . . dislikes counsels of perfection. But let him look after his records as indicated by Mr. Barnett, on p. 23 and forward, and he will be a fool for his pains if he cannot derive a profit of a good deal more than the eleemosynary shilling which he has to pay for the little book in the result."

## Gramophone Notes

Infiltration proceeds apace. Capt. Barnett is going to write gramophone notes for *Musical Opinion*, and Mr. John F. Porte for *The Chesterian*. A new monthly magazine which will naturally contain much about gramophone matters is *The Linguist*, published under the ægis of the Linguaphone Institute (6d.). The January number contains a good article on "The Study of Languages" by Sir E. Denison Ross, and is full of interesting matter finely edited.

## Aeolian Record Salon

As foreshadowed in the November number, the Aeolian Company's ground-floor gramophone, record, and music-roll salon adds another Bond Street rendezvous for music lovers. It is very well arranged, and there is plenty of room to move about in. Mr. H. L. Rink, of the Gramophone Co., held a crowded audience in the Aeolian Hall on the evening of December 2nd in his grip—the iron hand in the velvet glove—and enchanted it with his ingenious demonstration of H.M.V. gramophones and records. With real piano and organ accompaniments, synchronisation of instruments, and the famous nightingale illusion, he gave that deft extra touch of magic to a concert which is surprising enough anyhow.

By the way, a reader sent a cutting about one of Mr. Rink's demonstrations at the Preston Public Hall, with the information that "there were 3,600 persons present at this recital, a never-to-be-forgotten night." Outside America (see Dr. Mead's note on another page) this must be almost a high-water mark in the size of audiences for a gramophone, except when records are broadcast by the B.B.C.

## Foyle's

The "million books" shop in Charing Cross Road started a gramophone record department not long ago for the sale and exchange of second-hand records, and now we are informed of a further enterprise—a department for the sale of second-hand gramophones on commission. A roomy centre of this sort where dozens and dozens of gramophones can be vetted by the experienced bargain-hunter is wanted, and we must send our cartoonist round to Foyle's one evening to see what "copy" he can find. Everyone who wants to sell or buy a gramophone second hand should write for particulars to Messrs. Foyle, who propose to issue a weekly or fortnightly catalogue of the machines in stock.

## Spencer Dyke S.Q. Recitals

It is too late to remind people of the Spencer Dyke String Quartet's recital at the Wigmore Hall on December 16th, but the most important work on the programme, Beethoven's *Quartet in F major, Op. 135*, has been recorded by the Quartet for the N.G.S., and will soon be obtainable on three 12in. records. However, the second recital is to be on the evening of Friday, February 4th, and will consist of Mozart's *Quartet in B flat major, No. 15 (K.458)*, McEwen's *Quartet in E minor* (first performance in England) and Kreisler's *Quartet in A minor*. The Lener version of the Mozart (Col. L.1606-8) is good enough for anyone, but the London S.Q. records of the Kreisler (Voc. D.02024-6) are old, and might be re-made; while members of the N.G.S. who hear the McEwen might well report their opinion of it to the Secretary of the N.G.S.



## Real Benevolence

We have been able to put one or two readers, who have spare records of good music, in touch with others "who have to be content to be mainly readers," as one of them expressed it, and we shall be glad to forward a likely recipient's address to anyone who has accumulated good old records that would be appreciated by less fortunate fellow-readers. *Apropos*, one reader writes: "Several months ago, through your columns, I was fortunate to get into communication with a reader who only required to be brought into touch with classical music to develop a taste for it. It has been a great joy to me to receive his appreciative letters—the last telling me that he was revelling in Beethoven's C minor Symphony. I feel I have found a friend, and though we live five hundred miles apart, I hope to meet him some day."

## Programmes

We get programmes from all over the world, and beg herewith to acknowledge them gratefully; but it is impossible to find room to print them. Among the best this month are those of a gramophone recital given by Messrs. Arthur Guthrie and Sons in the Public Hall at Brodick, Isle of Arran, and of the South African Gramophone Society at Johannesburg, arranged by Mr. W. F. Lane, the secretary; but the most striking programme is that of a concert given by the Pro Arte Quartet of Brussels in the Lecture Hall of Boston Public Library (U.S.A.) in October. It includes notes on the music played and "aids to the study of this programme," i.e., lists of books, journals, scores, music rolls, and gramophone records referring to each work. Reviews in *THE GRAMOPHONE* and N.G.S records figure prominently in these "aids." If only other programme-builders would take equal trouble to help their audience to enjoy the music provided, by preliminary and subsequent reading —!

## As Others see us

One of our readers sent us a copy of the programme of a performance of *Iolanthe* by the local operatic society, and into this programme he had, on his own initiative, inserted the following half-page advertisement:—

**OBVIOUSLY**

you are a person of great musical taste, for you are interested in the ——— Amateur Operatic Society.

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## The Cherniavsky Trio

Leo, the violinist, Jan, the pianist, and Mischel, the 'cellist, have gone back to America after giving a great deal of pleasure to audiences all over England. It is twenty years since they delighted London as infant prodigies, and they still have an attractive brotherly cheerfulness, as if the whole thing was a good joke, which wins the sympathy of the audience as soon as they appear. Stale? No. Flashy? Just a trifle, sometimes, perhaps. But thoroughly sound musicianship at the back of it all which makes them the best kind of go-between for the listener who is frightened by chamber music. Their eleven Columbia records must have made many converts.

## A Suggestion

What imaginations some people have! A Folkestone reader suggests that, "in collaboration with one or more of the recording companies," we should get up a public orchestral concert of hitherto unrecorded works (the programme being chosen beforehand by plebiscite), and that the performances should be electrically recorded on the spot. The printed programme would state the date of issue of each item, the number of discs, and the price, the price being liable to a discount for every patron who enclosed the counterfoil of his concert ticket in ordering the records.

## Dance Tunes

If you listen to dance bands playing at restaurants or on the wireless you will get the impression that they all play the same programme every night. The absence of originality in choosing titles is the chief feature of the performance. Yet a glance at the gramophone catalogues shows that taking only the titles recorded by one company during the last twelve months there were no less than 42 different waltz tunes, 26 tangos, 19 one-steps, and 314 fox-trots.

## Whitaker

It is not clear why "Whitaker's Almanack, 1927," should be sent to *THE GRAMOPHONE* for review, unless it is in order to show how small a place the gramophone claims in contemporary life. At a generous estimate a page and a half out of 896 pages is devoted to music, and the gramophone as an aid to music is not mentioned at all. But those of us who hear all we want of the gramophone in twelve months can all the more appreciate the riches of "Whitaker." It is the most astounding collection of contemporary information, and at 6s. exceedingly cheap. An abridged edition (240 pages) at 1s. 6d. is a new departure, which is arranged with great sense.

## Coals of Fire

The following unanimous resolution of the Agricola Gramophone Society is painfully gratifying in view of the decision announced on page 321: "That the secretary be instructed to convey to the Editor of *THE GRAMOPHONE* the expression of the very sincere appreciation of the members of the society of his kindness in allowing space for the inclusion in *THE GRAMOPHONE* of brief reports of the society's meetings."

Although the society is a young and small one—it is affiliated to the Ministry of Agriculture and Fisheries Sports Association—it has disposed of 281 copies of *THE GRAMOPHONE* in the last twelve months.

## A Correction

In "Round and Round" (last number) the H.M.V. model 126 gramophones were quoted as costing £18 in oak and £20 in mahogany. The prices of this model were reduced on November 1st to £15 and £17 respectively.

## The Baby Sesame

Nor was it made clear that the Baby Sesame is an adaptation of the Sesame Record Filing Cabinet to fit into the bottom part of pedestal models of gramophones. We have always had a Sesame cabinet in the London Office and have found the "store-horizontal and present-vertical" principle admirable for keeping records well and finding them easily; and the baby which we have seen fitted into the bottom of an old H.M.V. cabinet is one of which the parent may well feel proud. While we are quite ready to answer queries on this or any other subject to the best of our ability, we recommend every reader who has a pedestal model gramophone (not a new H.M.V. or Apollo or any make which has no space in the lower part) to write direct to the Sesame people for particulars.

## Pathé Gramophones

Another omission in the same article was any mention of the Pathéphone models which range from £3 10s. to 80 guineas. It is not always understood by people who connect "Pathé" solely with sapphire cut (hill and dale) records that these machines play needle-cut records just as well; it is only a question of having the Pathé needle sound-box.



## Humour of the Gramophone

A special point to the winning story in this competition is given by the winner's confession that the "three-year-old Sheila" had been educated to her standard of comparison by an E.M.G. pedestal model. This might be taken up as a good "selling point" by Mr. Ginn, whose new models, by the way, are being very favourably reported on by readers who have tried them.

## Apollo

Messrs. Craies and Stavridi have apparently disappointed a good many people this Christmas. They write asking us to apologise on their behalf. It is a pleasure to apologise in these pages, for once in a way, on someone else's behalf.

It's the old story of what happens to people who advertise in THE GRAMOPHONE without making preparations to cope with the orders that will follow. Messrs. Craies and Stavridi are taking additional premises to increase the output, but at present they are overwhelmed with business.

## Music and the Gramophone

Recognition of the value of H. L. Wilson's "Music and the Gramophone," of which the *Journal of Education* said "It will assuredly become a classic," is shown by the fact that it is one of ten books on music, out of the hundreds published, included in the list of Books for Christmas recommended by Messrs. W. H. Smith and Son.

## Nicolai Nadejin

Many of our old readers will be interested to hear that M. Nadejin is giving a song recital at the Aeolian Hall on January 18th at 8.30 p.m., with Mme. Maria Koetchinska, the celebrated harpist, and also that he has made some records for the Duophone Company.

## The Corner Musical Society

This is a new gramophone society which definitely aims at having at least one complete work played at each meeting with introductory comments. It does not cater for all tastes as most societies are bound to do, but for people who believe in the serious, educational, stimulating use of the gramophone for musical appreciation. Particulars and invitation tickets to the next meeting at Bensted's Recital Room, 209, Uxbridge Road, West Ealing, on January 21st, may be obtained from the Hon. Sec., G. E. Glaysher, 4, Chester Gardens, Argyle Road, London, W. 13.

## Record Competitions

The Editor's prize in the competition held by the S.E. London Recorded Music Society on December 13th was won by Mr. A. E. Saunders. Twelve records were played, and competitors had to supply titles, composer, performer, etc. Messrs. V. W. Parker and W. J. Bennett tied for the second prize, offered by Mr. Walter Yeomans, and will run it off another day, poor souls. In the second competition, the placing of six of the records in order of popularity, Mr. H. W. Tottle most nearly gauged the tastes of those present.

## Farthest North

A gramophone society has been started at Inverness with headquarters in Melvin's Tea Rooms. The secretaries of Glasgow Gramophone Society and Edinburgh Gramophone Society helped to get it started. The President is Mr. J. L. Stevenson; the Secretary and Treasurer Mr. Donald McIntosh, Castle Street, Inverness. *Florent!*

## Gilbert and Sullivan

The time has come to distil the wisdom of readers of THE GRAMOPHONE with a view to compiling a collection of Gilbert and Sullivan records. This might be done in the form of a competition with votes; but it would be far better if we could get some individual to undertake the task on the scale, and in the spirit, that produced the Mozart and Wagner series. This individual must be an enthusiastic and experienced Savoyard, and must have heard or be in a position to hear all the records of all the companies from the operas. Any offers?

## The Solophone

The Solophone is advertised elsewhere in this number, so there is no need to describe it. It is a simple device for using the earphones rather than the loud speaker with a gramophone. It is thoroughly well made. A short trial of it shows that (a) only a fibre or fine needle can be tolerated by people with normal hearing and (b) it greatly reduces but by no means eliminates the sound for the outside world. But for flats and places where neighbours complain it will prove invaluable to the unappeasable gramophile, and as for the blessing which it confers (with a loud needle) upon the hard-of-hearing, and all but the stone-deaf, there can be no doubt about this.

## Th Lifebelt

The Rev. L. D. Griffith, the inventor of the Lifebelt, writes: "I am satisfied that the best way to conserve electric records is to play them with fibre plus Lifebelt with a pair of springs." New readers must be warned that the flexibility of the Lifebelt must be controlled for electrical recordings. A notice to this effect is now sent out with every Lifebelt, pending the production of a new model of the Lifebelt which is now being designed.

## The N.G.S. in America

Gramophone societies are springing up all over the U.S.A. On November 30th the Phonograph Art Society of Chicago was constituted, with our friend, Mr. William Braid White, as president and another supporter, Mr. Geo. W. Oman, as secretary. The Boston Phonograph Society is in good running order—working in co-operation with *The Phonograph* through Mr. Axel B. Johnson, and the news of other societies and of the general "Masterworks" spirit seems to be connected, sometimes closely, sometimes indirectly, with the policy and achievements of THE GRAMOPHONE and of the National Gramophonic Society. We are proud and grateful, and wish all our phonographic-gramophonic friends in U.S.A. an exciting New Year.

## Wagner Records

When Mr. Latham's series of articles on Wagner comes to an end it will be as complete as the survey of Mozart records previously contributed by Mr. Francis E. Terry; and thus two of the three composers whose coloured portraits have formed Art Supplements will have been worthily commemorated. As for the third, Beethoven, he can wait till his centenary celebrations have cooled down. Meanwhile, Mr. Klein is starting on a tour of *lieder* records, and, as in the other cases, we shall all owe gratitude to the British recording companies for supplying records and to Messrs. Imhof for supplementing them out of the riches of the Polydor catalogue.

## Catalogues

There is nothing stagnant in the gramophone world, and the 1927 catalogues of The Gramophone Exchange and of Parlophon records show a distinct advance in compilation over their predecessors. No reader should lose a moment in sending a post card for a copy of both these useful booklets. The addresses are in the advertisement pages of this number, and mention of THE GRAMOPHONE will bring either catalogue post free by return of post.

The H. M. V. 1927 catalogue will also be obtainable by the middle of this month, earlier than usual; and the compiler, indefatigable as ever, has somehow contrived to reduce its bulk by a hundred pages this year. Without having yet examined a copy in detail, we may safely congratulate the Gramophone Co. on this unceasing effort to improve every year what has always been the finest monument of gramophone vitality. Vitality is the new Zonophone slogan also! See the Barribal poster.

## The Panatrope

The Prince of Wales and the Duke of York were among the first purchasers of Panatropes; and the sales and orders have been so big that it is not too easy to get a chance of even hearing a demonstration model unless you carry a blank cheque rather ostentatiously in the hand. Failing a blank cheque, a copy of THE GRAMOPHONE will act as a passport either at 34, George Street, Hanover Square, or at Messrs. Keith Prowse or at Messrs. Alfred Imhof.



## CORRESPONDENCE

*De Gustibus Non Est Disputandum.*

[All letters and manuscripts should be written on one side only of the paper and should be addressed to the Editor, The Gramophone, 58, Frith Street, London, W.1. The writer's full name and address must be given. A stamped envelope must be enclosed if an answer or the return of the manuscript is desired. The Editor wishes to emphasise the obvious fact that the publication of letters does not imply his agreement with the views expressed by correspondents.]

## MODERN FRENCH SONGS.

(To the Editor of THE GRAMOPHONE.)

SIR,—As one of the earliest adherents of THE GRAMOPHONE, I crave the hospitality of its columns once again to air what has long been a grievance with me. I allude to the comparative neglect by all the leading record companies of the modern French song-writers. Who can say that justice has been done to the great masters of this school? Debussy is, I believe, represented by three songs—the early *Romance*, *Mandoline* and *Le Noël des enfants qui n'ont plus de maisons*, the latter exquisitely sung by the beautiful Edvina, but very indifferently recorded. I had hoped that D'Alvarez would celebrate her H.M.V. début by giving us *La Chevelure*, but I was let down with a bump when the initial disc appeared. *Homing*, I think, wasn't it? Comment seems superfluous. I have searched the lists fairly thoroughly, and failed to find a single Ravel song. Can this be so? Surely *Asie* or *La Flûte Enchantée* or some of the delightful little Greek folk-songs must have been recorded? Can one of your readers tell me of any such? Henri Duparc, as a song-writer almost the equal of either Debussy or Ravel, has two songs to his credit, I find. One is the *Chanson Triste* and the other the superb *Phydlé* also sung by Edvina.

To descend a little in the scale of greatness, though, I think, not a semitone in the scale of charm, we have Reynaldo Hahn, who is represented by *Si mes vers avaient des ailes*, perhaps one of his cheaper works, but graceful nevertheless, and the very beautiful *L'heure Exquise*, sung, in a manner befitting the title, by Alma Gluck. I could discourse longer still, had I less consideration for your patience, about Chausson, Fauré and others, but I think I have said enough to show that here is a crying need. My prayer, and I feel sure, the prayer of many another music-lover, is that you will get your great influence to work so that what is now the arid desert of recorded French song will shortly blossom as the rose, or more appropriately perhaps, the lily.

I am, Sir, yours, etc.,

Nottingham.

CEDRIC WALLIS.

P.S.—On consulting afresh my 1926 list, I see that things are worse even than I imagined. *Phydlé* and the *Noël des enfants qui n'ont plus de maisons* have both disappeared. *Quelle tragédie!* Let us hope that La Edvina is shortly to do them both again, electrically, in the intervals between her periodic descents into the Gehenna of musical comedy!

## UNRECORDED SPHÄRENKLÄNGE.

(To the Editor of THE GRAMOPHONE.)

SIR,—How many instrumental masterpieces or even just “charming” works of suitable length remain unrecorded? The majority, I take it, are in the genus chamber music, the especial province of the National Gramophonic Society, but apart from this path I think many enthusiasts would be hard pressed to name a dozen works, the recording of which could not be described as an undertaking of more than usual difficulty. One by one I have seen my own list reduced—Cornelius' *Barber von Bagdad Overture*, Verdi's *String Quartet*, Grieg's *Sigurd Jorsalfar Suite*—all these are done now by Columbia or Polydor. What remains? One or two possibilities are given below—chamber music is included.

1. Weber's *Concertstück*. The “Oxford History of Music” devotes several pages and scattered references to this original work.

2. Liszt's *Orphée*. The same authority describes this symphonic poem as an exquisitely scored little masterpiece. The Oxford History is no kinder to Liszt, as a rule, than the rest of us!

3. Smetana's *Ultava*. I have a vague idea this has been done, but if not it ought to be recorded at once; it would probably sell well. (*Moldau*, in the same set, has been recorded.)

4. Saint-Saëns's *Sextet for Trumpet, &c.* Here, again—are there records?—I am not sure. This is a novel work and is quite brilliant right through.

5. Berlioz's *Scène d'Amour* (“*Roméo et Juliette*”). This (orchestral) item from “*Roméo et Juliette*” has been described as containing “some 200 bars of the richest music in existence.”

6. Sterndale Bennett's *Trio in A minor*. This work is far too little known.

The above list seems to me to be suitable for the enthusiasts who are by now familiar with the principal masterpieces and are ready for fresh idioms or novel combinations of instruments or instrumental effects. Are they too small a body to be catered for?

Yours, etc.,

Bristol.

H. W. CRUNDELL.

## TUNGSTEN NEEDLES.

(To the Editor of THE GRAMOPHONE.)

DEAR SIR,—The subject of Tungsten needles is one which I have seen but little discussed in THE GRAMOPHONE. In October the Victor Co. issued a very finely-recorded record (one d.s.) of Dvorák's *Carneval Overture*, by the Chicago Symphony Orchestra under Frederick Stock. It was electrically recorded. After my disastrous experiences with the unfortunate Tchaikovsky *Fourth Symphony* and Brahms's *Sonata in A*, both “electricals,” wrecking both sets of records with steel needles (soft tones), I tried fibres on the *Carneval*. The volume of the commencement is so tremendous that no fibre would stand. Rather in despair I tried a soft tone Tungsten needle, with the best results. I have since been trying them on many other records, and they bring out the tones wonderfully, of course, with the invaluable Lifebelt. Last night I played my very old Beethoven *Fifth Symphony*, Nikisch, Berlin Philharmonic Orchestra (still obtainable, by the way, in the H.M.V. “Historic” records; all honour to the Company for retaining it). The records came out better than ever, clearly, and with scratch hardly more than a fibre needle. As regards wear of records I cannot yet say. Can any of your readers, who have used these Tungsten needles (soft tone), give us any information on this point?

Faithfully,

San Diego, California.

FRANCIS H. MEAD.

## THE LIFEBELT CONTROL.

(To the Editor of THE GRAMOPHONE.)

DEAR SIR,—A few weeks ago I obtained and fitted to my Grafonola the patent tuning control for use with the Lifebelt—made by the Orchorsol Co. and advertised in THE GRAMOPHONE. I have given it a good test with such satisfactory results that readers of THE GRAMOPHONE, and particularly users of the Lifebelt, may be interested to hear that this novel accessory is a real good thing.

My instrument is a 1923 Grafonola—No. 23A Table Grand and I have a Lifebelt fitted and also a W.S.A. weight adjuster. The Lifebelt has been in use since November, 1925, giving good results in better tone, clearer definition and enhanced effects in general. With the electric recordings, however, it became evident that the degree of flexibility given by the Lifebelt would require modification, so I sent for Mr. Griffith's spring clip arrangement, which acted nicely, and also followed his advice with regard to cutting back the tone-arm. I cut off the socket on the tone-arm which carries the sound-box, leaving about  $\frac{1}{2}$  in. of straight, upon which to fix the Lifebelt; but with the Lifebelt so fixed the result was disastrous, resulting in a blurred, foggy reproduction, due, I conjectured, to insufficient length of tone-arm inside the Lifebelt, so I sweated on to the tone-arm a piece of tubing of similar diameter and thickness, bringing the length of straight to  $\frac{1}{2}$  in. from bend and fixed the Lifebelt on as far as possible.

Upon trying a record the effect of this was great, and following on with various types of records, the tone was richer, fuller and much clearer in every instance. With the Orchorsol tuning control attached to Lifebelt, under the above conditions, the results are still further improved, and the control really enables one to get the best out of any and every record, giving better volume, richer and fuller effects, and clearness of tone.

The control is easily fixed, quickly and effectively adjusted, and is simple to operate. It has greatly improved my instrument, although this was always a good one, and I am convinced that



the tuning control is a valuable and necessary accessory with the Lifebelt, and will add further zest and enjoyment in the reproduction of gramophone music to those who adopt this fitting.

Yours faithfully,  
Doncaster.  
CHARLES W. SCULTHORPE.

# THE N.G.S.

(To the Editor of THE GRAMOPHONE.)

DEAR SIR,—I notice in the November report of the N.G.S. the statement that "there have been several resignations . . . the reason given being generally that the cost of the records is proving too great in view of the number of other records which must be afforded in these days," and as this is precisely the reason why I have reluctantly restrained myself from joining the Society, it prompts me to put before you a suggestion for a different policy, if I, who am not a member, may do so without impudence. My particular objection to the present policy of the N.G.S. is that it "corners" music, surely a hideous sin, because when a work has been recorded by the N.G.S. its chances of being marketed publicly are very small, and when you monopolise such works as the Beethoven quartets and the Brahms *Clarinet Quintet* I do not think you can claim to be producing music not otherwise likely to be recorded. My idea is simply to adopt the old-fashioned plan of subscription before publication. The function of the N.G.S. would be to organise members willing to guarantee purchase of a particular work and to put this guaranteed sale before the recording companies. Perhaps they would be willing to sell to the subscribers below catalogue prices, but the records would also sell publicly. With such a method as this a member need not commit himself to spend a fixed amount each year, nor to buy records he does not want; and good music is made more accessible by the same means. This seems to me a simple scheme and if it has worked in the publication of books I do not see why it should not work in the publication of records. I can foresee certain objections, but I do not believe they are grave.

Yours faithfully,  
London, N.W. 11.  
J. K. HARRISON.

[The above letter was addressed to the Secretary of the N.G.S., but it is worth publishing because if Mr. Harrison's scheme of guaranteeing sales is welcomed by the recording companies, we shall be glad to fall in with any arrangements upon which they are agreed. In the meantime the extension of the N.G.S. outlined elsewhere in this number will perhaps meet the objections of our correspondent and other readers who have hitherto held aloof.—ED.]

# LANGUAGE WITHOUT TEARS.

(To the Editor of THE GRAMOPHONE.)

DEAR SIR,—Under the title of "Language without Tears," there appeared in your November issue an entertaining and, on the whole, very appreciative article from your pen on the courses in foreign languages issued by the Linguaphone Institute.

It is gratifying to learn that you are getting a new pleasure out of your gramophone by means of the Linguaphone records, and your remark that after sampling French, Spanish, Italian, German, Afrikaans, and Esperanto the prospect of being able to indulge yourself in Russian, when the course appears, is as pleasant as that of oysters coming into season, taken in conjunction with your enquiry regarding a Gaelic course, would seem to imply that you have an Oliver-Twist-like desire for more. It is to be hoped that the Linguaphone Institute will be able to keep pace with your linguistic appetite!

You, however, criticise the matter contained in the text-books issued with the records under the title "Roston's Pictorial Series," although you preface your criticisms with the remark that "the system is still in its infancy, and for that reason it would be unfair to criticise the course too harshly." It must be admitted straight away that some of your criticisms are justified; in fact, many of the shortcomings and inconsistencies to which you draw attention have long been recognised by the Linguaphone Institute, and they are gradually being eliminated. It is, no doubt, regrettable that the word "parting" is missing from the text of the lesson referring to the barber's shop, but to demand that a lesson of the scope and description of the one in question should contain a vocabulary covering every conceivable wish or requirement of the patrons of a hairdresser's establishment is to ask for the impossible. And yet, whilst saying that it is important not to waste the precious space on a gramophone record with useless phrases that fatigue

the energy of the pupil, you seem to regret that the text does not contain what you call the "serviceable prohibition": "Please do not blow the hairs off my neck in that unpleasant way." Such a prohibition should be unnecessary in a good hairdresser's shop and, therefore, superfluous in a text-book; but perhaps your experiences in barbers' shops have been more unfortunate than those of the generality of mankind.

As regards your assertion, which you yourself characterise as "sweeping," that systems for teaching languages are written either by arid pedants or printers' hacks or moderately harmless lunatics, we can only say that those concerned in the compilation and revision of the books included in "Roston's Pictorial Series" certainly do not belong to either of the first two categories. Therefore, if your statement is correct, they must belong to the third, but at all events they have the consolation of knowing that you regard them as "moderately harmless"—things might be worse!

The inclusion of examples of commercial terms and phrases in the text-books is, in our opinion, perfectly justifiable. After all, the number of people fortunate enough to receive invitations from "Italian Counts," to quote your words, is small in comparison with the number of those who need to learn foreign languages in order to improve their own business value and thus earn sufficient to pay for their own dinners.

It has already been admitted that some of your criticisms are justified but we must say that it seems to us that you have to a certain extent overlooked the main purpose for which the text-books were written. They are intended primarily for use with the Linguaphone records, and the object of the latter is to enable students to learn, and accustom their ears to, the correct pronunciation and intonation of as many words and phrases in each language as is possible within the limits imposed by considerations of space and cost, and thus to be able to speak them correctly and understand them when they hear them spoken by natives. The pictures have been added to the text-books with the object of leading students to identify certain sounds and combinations of sounds with certain visual perceptions, thus bringing visual memory to the aid of aural memory. Now, although it is, of course, desirable that illustrations of the kind in question should be as true to the conditions of contemporary life as possible (and this matter is receiving the attention of the Linguaphone Institute), a hat is still a hat even if it is not in the latest fashion, and the up-to-date-ness or otherwise of a hat in a picture will hardly affect the student's power to identify, say, the sounds constituting the French word *chapeau* with it. In other words, the value of the records as a means of learning to speak and understand languages is hardly, if at all, affected either by the degree of modernity of the pictures or by the particular words and phrases selected for the text, provided that the latter contains all the sounds and intonations to be heard in the particular language in which it is written. The main thing is to accustom the student's ear to every sound in any given language; when once this is accomplished he can easily and rapidly acquire as extensive an additional vocabulary as his interest in the language, his energy and his perseverance permit. So even if there may, in view of present conditions, be absurdity in the idea of a man's buying a ring with a ruby set between two diamonds for 130 francs, the fact remains that the student who listens to the record in which this incident is mentioned learns the foreign words for "ring," "ruby," "diamond," "130," etc., with their correct pronunciations. Moreover, it would obviously be impossible for "Roston's Pictorial Series," or any other similar series, to keep pace with the fluctuations of fashion and of continental exchange, and with the unceasing changes in modern conditions of life.

The compilation of text-books such as those comprised in "Roston's Pictorial Series" is a difficult task. Not only have the technical limitations of the gramophone to be taken into account, but the cost of the text-books has to be kept within reasonable limits, and consequently a very restricted selection has to be made from an overwhelming mass of material. Your suggestion that the Linguaphone Institute should bring out three up-to-date elementary courses of their own, one for children, one for commercial travellers and one for intelligent adults (by the way, are commercial travellers not to be regarded as "intelligent adults"?) is valuable and, in fact, something of the kind has already been taken into consideration. But that is a task requiring a considerable space of time for its accomplishment and in the meantime the ever-increasing demand for the courses testifies to the fact that their value is being appreciated in ever-widening circles of language students.

THE LINGUAPHONE INSTITUTE.  
J. ROSTON, Principal.



# National Gramophonic Society Notes

(All communications should be addressed to The Secretary, N.G.S., 58, Frith Street, London, W.1)

## Circular No. 9

This was sent to members on December 7th. Any who have not received it should send for a copy at once.

Those who signed the printed list of the programme but made no comment will receive all the works issued unless they send further instructions to the contrary. They will be counted as whole-hoggers.

Those who chose alternative (a) and "left matters as they are" will receive twenty-four records, of which the Schubert *Quartet* and Purcell *Fantasies* make the first six. The Beethoven *F major Quartet*, Op. 135, and the Brahms *Horn Trio* will make the next seven; but what works will be included in the remaining eleven records will be announced later on.

## New Members

Every member is begged to lose no opportunity of persuading friends, local educational institutions, etc., to take advantage of the terms on which the records of the Society can be obtained by the scheme of development outlined on another page of this issue.

## The Schubert Quartet

"Ever so many thanks for the gorgeous Schubert records" began the first letter received on the subject. "I have had it through this afternoon with a most critical audience, and our united judgment is that it is in every way comparable with the Schubert *Trio in B flat* record. I can give it no higher praise, and not one of us dare give it a word less."

This is a good start!

Mr. Latham's note below refers to the Eulenburg miniature score (1s.). This quartet will also be found in the Philharmonia edition (Messrs. Hawkes and Son, Denman Street, London, W. 1) with a reproduction of Kupelweiser's water colour painting "The Schubert Circle at a Society Game" (1s. 6d.).

The records should be played at eighty revolutions to the minute. It is perhaps worth noting that one member of the Advisory Committee was dismayed by the coarseness of tone when the first record was played to him; but when the Petmecky needle which was being used was changed for a fine needle he was convinced that there was nothing wrong with the tone! The full beauty of these records cannot be savoured except under fair conditions of gramophone, sound-box and needle.



# First Quarter's Issue for Season 1926-1927

Schubert's *String Quartet in A minor*, Op. 29, on HHH, JJJ, KKK, LLL, MMM (nine sides, 12in.), and Mendelssohn's *Scherzo* from *String Quartet in E minor*, Op. 44, No. 2, on MMM (one side), played by the Spencer Dyke String Quartet.

Purcell's *Fantasia upon One Note* and *Fantasia in C major* on DDD (one record 12in.), played by the Music Society Quartet.

## Notes by Peter Latham

### Schubert

Members of the N.G.S. do not need to be told that "Schubert was a genius," and all the rest of it, so without any preliminary beating about the bush I will say that the *A minor Quartet* (of which an Eulenburg miniature score is obtainable) opens with a tune on the first violin accompanied by the other instruments (the figure of repeated notes on viola and 'cello is important). Later on (page 6, bar 1) the second subject, in the major, is announced on the second violin and repeated on the first, and soon afterwards a delightfully unexpected modulation heralds the concluding cadence of the exposition. *Side 2* gives us the development, which is brief and concerned exclusively with the first subject and its accompanying figure of repeated notes, and also the first half of the recapitulation (page 10, bars 23 *et seq.*). With *side 3* we come to the second subject again and the movement ends with a brief *coda* founded on the first subject. The lovely melody of the slow movement has been used elsewhere by Schubert for the *B flat Entr'acte* in *Rosamunde*; here it is more fully developed and variety is obtained by the introduction of more or less contrasted episodes; analysis is superfluous. The break occurs at the return to the melody, a bar before the end of page 30. The third movement, a most attractive *Minuet* (not *Scherzo*) and *Trio*, is equally simple; here the break occurs when the *Trio* begins. In the *Finale* the most important elements are the opening tune, which is repeated at the end of *side 8* and again alluded to at the conclusion of the work, and a rhythmical idea in the minor (page 32, last line), which also reappears later on.

These are dry bones, but I can safely leave it to the Spencer Dyke Quartet and their audience to make them live.

### Mendelssohn

The *Scherzo* (on the final side) from Mendelssohn's *E minor quartet* shows this composer at his lightest and best. If the *Midsummer Night's Dream* overture "brought the Fairies into the orchestra" this movement introduces them to the string quartet.

The Lener Quartet did it on Col. L.1566, reviewed by me in THE GRAMOPHONE, vol. ii., page 136. It is now, of course, recorded for the first time electrically.

### Purcell

The existence of these fantasias by Purcell need not disturb those who have been accustomed to revere Haydn as "the father of the string quartet." Haydn's position is secure; not only did he lay down principles for the construction of a work of this kind which have proved valid ever since, but he was the first to make a clear distinction between the solo quartet and the string orchestra. These fantasias, remarkable though they are as anticipations of Haydn's great discovery, bear in reality little resemblance to the works of the later composer. In writing them Purcell was not consciously feeling his way towards a new medium of expression so much as looking back to the compositions in the same genre by Byrd and other Elizabethan composers. One of Byrd's fantasias for viols is familiar to gramophiles from the H.M.V. record (E.293); it may almost be called a "Madrigal without words," for in it we find the same contrapuntal treatment, the same succession of brief, independent sections, with which we are familiar in the madrigal. Purcell's style is more definitely instrumental than Byrd's, and the sections into which his pieces are divided (each of the fantasias recorded contains four of these) are more definitely contrasted; but these works of his clearly belong to the same family as those of Byrd. Byrd probably envisaged the performance of his fantasias by a single "chest" of viols, but there is no reason to believe that he would have objected to larger forces had these been available. Purcell would in all likelihood have adopted the same attitude, although the intricacy of his writing makes it fairly clear that he never expected to hear his music played by anything but a group of soloists. Anybody who wishes to know how Purcell built up a work of this kind cannot do better than consult M. Mangeot's excellent article in the November GRAMOPHONE on the sister composition in *C minor*; the two works now recorded are constructed on similar lines.

Everyone will agree, I think, that we owe a deep debt of gratitude to M. Mangeot for unearthing these fantasias and to his quartet for playing them so deliciously. The "Fantasia on one note," by the way, is so called because the dominant of the principal key is sustained throughout in an inner part. "There is nothing new under the sun" and even in those days, apparently, the "one-note man" was well-known. Some twenty of these Purcell fantasias, edited by Heseltine and Mangeot, will shortly be published by Curwen.

P. L.



# WHY I LIKE CHAMBER MUSIC

By LIONEL GILMAN

THE provocation of a recent competition has moved me to attempt something in the nature of a defence of chamber music from the point of view of an ordinary individual, who, in the course of a fairly "long and bumpy career," has owed many hours of keen pleasure to the enjoyment of that which some appear to find so futile. It seems to be regarded in certain quarters as a kind of light exercise in which the great musicians occasionally indulged with results in no way tending to enhance their reputations and as altogether inferior to, and easier to write than, music for the full orchestra. One can only submit that this is not the view taken by most of the great musicians since the time of Haydn. A thing is not necessarily easy because it is simple, and absence of colour demands a compensating sense of form and a very perfect technique. If it were easy to write a string quartet one would expect to find some instance of a success limited to this form of composition, some little talent which had failed to shine in other and greater work. So far from this being the case it is to the great classic masters such as Haydn, Mozart, Beethoven, Brahms that we chiefly owe such music in its perfection, and one fails to recall any instance of even an isolated success by other than a recognised master of composition. So far from Mozart's quartets being as one gentleman opines "thin and commonplace" they are usually esteemed to contain some of his most perfect work, and if he had never written anything except the six beautiful quartets dedicated to Haydn his place would have been safe among the immortals.

The most astonishing charge which has been brought against chamber music is that it lacks melody. Why, melody is the very soul of chamber music! Form and technique are only its flesh and bones. Without inspiration a string quartet becomes merely an academical exercise, and this amply explains why so little notable work of the kind is being turned out at the present time. Admittedly, anyone accustomed to the ravishing beauties of *Sing me to Sleep* or the tender charm of *Dear Old Mother* might, apart from missing the literary interest, be somewhat at a loss if their first acquaintances in chamber music happened to be Brahms or César Franck, not because the melody is not there, but because the length of their melodic curve requires a certain amount of concentration to follow it to its close. This, however, does not at all apply to many of the most beautiful specimens of their kind such as the quartets of Haydn, Mozart, and early Beethoven, which absolutely teem with the most simple and lovely tunes which the mind of man has ever conceived, such as would have been

whistled all over London if they had happened to occur in some well-boomed musical comedy. One is inclined to suspect that one of the real stumbling blocks lies in the fact that the love of string tone, as such, is an acquired taste only to be gained by actual enjoyment of its charms. One is moved almost to admiration by the assurance of one critic who presumes to depreciate chamber music on the strength of an acquaintance cultivated through the gramophone; for, however great may be our gratitude for all that it gives us, not even the most enthusiastic of us would claim that its most perfect reproduction can altogether take the place of the living performance. As well might one claim to have exhausted all the scenic beauties of the world on the strength of a good collection of picture post-cards. On the other hand, good photographs can vividly recall the pleasures of a holiday, and this is more or less what the gramophone does for us in relation to music.

One reason why chamber music should appeal to the gramophonist lies in the fact that it has been, perhaps, more satisfactorily reproduced than any other branch of music. The wonders of the new recording are opening up a vista of possibilities, at present, perhaps, only half realised, and we are within reasonable distance of getting the breadth and sweep of the full orchestra. Already the piano, once the bugbear of the recorders, can, at any rate by those who have the proper means, be reproduced with sufficient fidelity to pass under favourable conditions for the real thing. At first, progress in the new methods was not so marked in the case of chamber music, and this was probably because the insatiable desire to secure volume is particularly destructive to purity of tone in the case of the string instruments. Enough has now been done, however, to show that it is only a question of time before we shall secure that resinous clinging of bow to string which recalls to memory's ear the Aeolian Hall or that of Wigmore. So far, however, as concerns the old recording the essential features of the string quartet have proved particularly easy of reproduction, although, to obtain the best results, it has been advisable to use a sound-box possessing sufficient analytical qualities to enable the various parts to be followed, each instrument taking its share, like the voices in a four-part song. None of your big cartwheel sound-boxes was of any use. Your rich "mellow" reproducers have always been anathema to the true enthusiast as tending to lower the pitch of the first violin and bring the timbres of the four instruments too close together, to say nothing of lacking that light and shade without which the most



vivid performance becomes monotonous in reproduction.

There is another and special reason why readers of THE GRAMOPHONE should unite to honour chamber music. The Editor has told how his own appreciation of Schumann's piano quintet led indirectly to its inception; and this being the case we certainly have a double debt to pay, for if we owe THE GRAMOPHONE to chamber music it is equally certain that we owe a great deal of chamber music to THE GRAMOPHONE and its early activities. Readers to whom the gramophone is a comparatively new delight perhaps scarcely realise that in the year 1914 the nearest approach that we had to chamber music on records consisted of a few saccharine scraps of Schubert, Schumann, etc., on various weird combinations, of the violin, flute, and harp type—sheer restaurant music. I well remember one evening in the early part of 1915 entering a shop and being greeted with the remark "here is something of a kind you might like." With that I was handed the first record of the London String Quartet. I tried it on the shop instrument and at once decided that it was, indeed, the kind of thing I liked, and on taking it home it sounded even more convincing and beautiful on my own instrument; I should be sorry to say how often I played it on that and subsequent evenings. The record in question was Col. 531 Black Label, and on one side it contained a cut Beethoven movement and on the other—think of it ye purists!—a conglomeration of two movements from a Haydn quartet, minuet, and andante severely cut and compressed! It is not now in the catalogue, but I still have it in my collection; and when I occasionally take it from its envelope I place it reverently on the turn-table, not so much for what it is, although it is beautifully played and recorded, but because of what it has brought us. My own delight had evidently been shared by others and the record was such a success that a companion disc and subsequent issues were promoted to the light blue label. Shortly after this H.M.V. countered with the Flonzaley Quartet, and "still they came, and more and more and more," generally, however, in single movements and always severely cut. It was not until THE GRAMOPHONE took the field and substituted criticism for indiscriminate eulogy that we got complete works and plenty of them, and the extent of the triumph can be gauged by the "List of Recorded Chamber Music" published at the end of last year by the National Gramophonic Society which has also not been backward in the good work.

In conclusion, let me adjure you to remember that of all tastes that for chamber music grows most by what it feeds on. Such records are, therefore, the most economical, seeing that the more often they are played, if you are wise enough to use fibre needles, the more do their beauties become apparent.

The following are a few records which I can recommend to anyone making a start in chamber music.

Col. 937/8.—Haydn, *Quartet in E flat*, The English String Quartet.

H.M.V., D.997/9.—Beethoven, *Quartet in G major*, Op. 18, No. 2, The Catterall Quartet.

Voc. D.02150 and K. 05174.—Mozart, *Trio No. VII.*, Op. 16, Sammons, Tertis and Ethel Hobday, and viola solo, Lionel Tertis.

H.M.V., D.889.—Purcell's *Golden Sonata*, Isolde Menges and Wm. Primrose.

#### NEW PROCESS RECORDINGS.

H.M.V., D.1075/7.—Haydn, *Quartet in G major*, Op. 76, No. 1, and Dittersdorf, *Allegro*, The Budapest String Quartet.

Col. L.1729/30.—Mozart, *Quartet in G major (Serenata)*, Lener String Quartet.

H.M.V., D.1103/4.—Deliuss, *Sonata for 'Cello and Piano*, Beatrice Harrison and Harold Craxton.

H.M.V., D.B.947/50.—Schubert, *Trio in B flat*, No. 99, Thibaud, Casals and Cortot.

H.M.V., D.1124/6.—Dvorák, *Quartet in F major (The Nigger)*, Budapest String Quartet.

Col. 9141.—Beethoven, *Andante*, Op. 18, No. 5, The Catterall Quartet. (N.B.—A splendid recording at 4/6).

The above records are all simple, tuneful, and well-recorded. The specimens given of the new process will, I think, suffice to show its infinite possibilities. I would ask anyone particularly interested in this side of the question to compare the second record of the Delius *Sonata* with such a record as Voc. K.05117 containing a well-recorded sonata of Brahms by Tertis and Ethel Hobday. There is not so much in it between the recording of the respective string instruments, but as an ensemble there is simply no doubt, because in the case of the piano the difference is not so much of degree as of kind, the increased sonority of tone by the new process bringing this instrument out of the background right up into its proper place in the picture. I use an open horn instrument, H.M.V. No. 25, fibre needles, and sound-boxes specially tuned for the old and new process respectively, and would conclude with a special tip the importance of which I cannot too strongly emphasise. It is absolutely essential in playing all records of chamber music to see that they are correctly centred on the turn-table. The least swing utterly destroys the delicate harmonies of this kind of music and can be easily avoided. When putting on the record watch for the slightest lateral sway of the needle and adjust it by a gentle nudge on the outside edge of the record, against the swing.

LIONEL GILMAN.



## BOOK REVIEWS

## ON MEMORIZING AND PLAYING FROM MEMORY, AND ON THE LAWS OF PRACTICE GENERALLY. By Tobias Matthay. (Oxford University Press, 2s.)

Though it is intended primarily for teachers (it is the fifth of a series of six *Lectures on Practical Psychology for Music Teachers*), this pamphlet, as Mr. Matthay says, describes processes which "apply to the learning and retention of anything and everything." Now, memory is one of the supremely important things for the amateur music-lover. The greatest bar to his appreciation of music is, at first, the common incapacity to remember what he has heard. Especially is this a drawback in a longish movement. Most of the trouble in learning to take in music comes from weakness of memory, and the majority of would-be appreciators do not sufficiently remember this.

The processes which Mr. Matthay describes apply, in the first instance, to playing or singing. He outlines the three main kinds of memory used in playing—the musical (melodic, harmonic, rhythmic, and "mood-al," the last including the memory of varieties of tone, time, and duration); the visual (including eye-memory of the printed page and of keyboard combinations and progressions); and the muscular, comprising the sense of place and movement about the keyboard and the sense of the key's action and the duration of that. Facts must be connected up, and each note or bar must be allowed to suggest the next.

So the excellent maxims of Mr. Matthay are explained and their application shown. To the listener, the meaning of the pamphlet is this: he must learn to let each phrase he hears fall into place beside the others; he can cultivate intelligent expectation, when he comes somewhat to know the styles of composers; he can constantly check and strengthen the impressions of music heard in the best circumstances—from the living agent—by going over it on the gramophone; and he can make enormous use of that and other mechanical aids to build up a sound foundation of memory, without which it is impossible, not only to criticise, but even to understand music. Analysis of the music's progression is the most valuable means of laying that foundation. You must have each process of its movement clearly in mind before you can memorise; and that is one reason why the amateur listener can never know too much about the content of a piece—in spite of the silly people who sometimes pretend that such knowledge gets in the way of appreciation. "Appreciation" without good, hard work is flabby and superficial. There is a little danger nowadays of making everything seem too easy. I am all for a clear understanding of our responsibility in undertaking to comprehend music. Merely liking it is another thing. If we would treat great art with the respect it deserves, and if we would learn to love it as it may be loved, we must take trouble. To refuse to do so puts a man at once out of the category of serious music-lovers, and relegates him to the infinitely lower class of dabblers. They also have their pleasures, but the worker alone knows the joy of becoming a freeman of the world of music.

K. K.

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## RECEIVE IT SO. By Basil Maine. (London: Noel Douglas, 5s. net).

There is no need for Mr. Laurence Binyon's preface to introduce this "series of reactions to incidents of the Theatre and the Concert Hall" to the public. Mr. Basil Maine, though a young man, is already well established in the public regard as always having something lively, well informed, and independent to say about any "show" which he attends. His training as an actor and a musician is the background for his journalism; and this little book of essays—many of them re-published from the *Daily Telegraph* and the *Morning Post*—bears witness to his wide interests and interesting width of view. "The Blue Bird Theatre," "A Memorable Play," "Reinhold von Warlich," and many others recall the scenes that one remembers in the spirit in which one likes to recall them; and in his excursions into revue, music-halls, ballad concerts, and the like, Mr. Maine is equally at home—shrewd, friendly, and engagingly dogmatic.

C. R. S.

## LIGHT OPERA. By Sterling Mackinlay. (London: Hutchinson, 7s. 6d. net.)

Mr. Herman Klein's plea for a revival of Light Opera in the November GRAMOPHONE roused a good deal of interest. The subject is in the air, and for those who want to come to grips with the subject Mr. Sterling Mackinlay's book will prove very useful. In a practical way—his career justifies him in being personal and occasionally egotistical—Mr. Mackinlay deals with such subjects as Voice, Acting, Dialogue, Musical Numbers, Expression of Emotion, Conducting, Producing, Dancing, Scenery, Lighting, Make-up, Repertoire (French and English), Amateur Operatic Societies, and indeed covers the ground so thoroughly that no member of an Amateur Operatic Society can very well do without his book. It is not the last book on Light Opera, but it is the first of its sort; and, as Mr. Mackinlay says, "books are light-houses of advice raised on rocks of experience."

C. R. S.

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## NOTES AND QUERIES

[Each comment or question should be written clearly on a separate slip of paper and addressed to THE GRAMOPHONE, 58, Frith Street, W.1, as early as possible in the month. Full name and address must in all cases be given for reference.]

(466) **Conductors.**—The Editor, in the November issue, suggests two conductors best qualified to leave the imprint of their personality on records, and incidentally adds four further names thereto in the course of the review. I should like to mention one other conductor who strikes me as being extremely likely to fulfil these conditions, namely, Sir Thomas Beecham; and I am quite willing to let Koussevitsky take his chance, if we can only get some up-to-date Beecham. I have yet to find a more authoritative version than Sir Thomas's "Magic Flute" (Columbia), in spite of the fact that this must now be about ten years old.—R. G., Sutton.

(467) **César Franck.**—Referring to the October review of "Pièce Héroïque," this composer was described as a "French organist." I think many of your readers will not accept this. Franck surely had more depth than any French-born composer, and his temperament could not be described as Gallic. The fact of his musical life being mostly spent in Paris, or even of his being naturalised (if he was) would not affect his genius to any great extent. Mr. Sydney Grew (June, 1925) wrote of Franck as "learning all there is to know of symphonic forms from Beethoven, of reflective harmonies from Schumann, and of flowing melody from Chopin," which seems to indicate that, musically, he was more German than French.—G. L. J., Croydon.

(468) **Chopin.**—May I draw your attention to the tribute paid to Chopin by at least three leading gramophone companies? Each has given the first pianoforte electrical records over to his compositions. Cortot, "Impromptu in F sharp" and "Ballade in G minor" (fragment) on H.M.V.; Grainger, "B minor Sonata," Columbia; and now York Bowen, "Valse in A flat" and "Polonaise in C sharp minor," Vocalion.—C. A. N., Lee.

(469) **Minuit.**—Re P. L.'s review of Vocalion K.05260, "Minuit" is French for "midnight," which would appear to suit this movement from Godard's "Six Duettini for Two Violins," which has also been recorded on another Vocalion record by Sammons and Tertis, but with a different partner from the same suite. It should be noted that this is an unaccompanied violin duet, and that the piano accompaniment attributed by the label to Mrs. Hobday is therefore a polite fiction.—J. C. W. C., London, S.W. 17.

(470) **Delius.**—I gladly support A. L. F. Hill in his plea for more Delius. In view of the eminently successful recording of Debussy's "Faune" by Columbia, I should like to see this Company do those exquisite little tone-poems "On hearing the first cuckoo in spring," "A Song before Sunrise" and "A Summer Night on the River." The newer recording would do Delius's subtle tone more justice.—"Nemo," High Wycombe.

["A Summer Night on the River" is on the N.G.S. programme for this year.—Ed.]



(471) **Suggestions for Recording.**—(a) Schumann's Overture to "Manfred." (b) Wagner's "Faust Overture." (c) "Nights in the Gardens of Spain" (de Falla). (d) "A Summer Night on the River" (Delius). (e) "A Saga" (Sibelius).—"Nemo," High Wycombe.

(472) **Suggestions for Recording.**—(a) Beethoven's Piano Sonatas, Op. 106, 109, 110, 111. (b) Chopin's Four Ballades and Scherzo in C sharp minor. (c) Rachmaninoff's "Concerto in C minor."—G. W., Birmingham.

(473) **Maori Songs.**—I have just come across a record recently issued by Columbia, 3427, containing two beautiful New Zealand Maori songs sung by Ernest McKinley. Are there any others?—J. S., Invercargill, N.Z.

(474) **Ghost Voices.**—Has any reader heard several words spoken at the beginning of Peter Dawson's "Largo al Factotum" (H.M.V. C.1007, 12in.) just before the orchestra commences?—D. W. C., Salisbury.

(475) **Best Versions Wanted.**—(a) Drdla's "Souvenir," violin. (b) "One fine day" from "Madame Butterfly." (c) "Andante Cantabile" (Tchaikovsky), string quartet.—"Nemo," Birmingham.

(476) **Information Wanted.**—(a) Who is L'Incognita? (b) What records of "Eri tu" have the preceding recitative? (c) I would like some personal details of Harry de Garmo and Gerald O'Brien.—J. N.-R., Beckenham.

(477) **Records Wanted.**—(a) Is there a satisfactory rendering of "Au Moulin" (Gillet)? (b) "Slavonic Rhapsody" (Friedmann)? (c) Which is best of "Anitra's Dance" ("Peer Gynt")?—W. I. H.

(478) **Best Records Wanted.**—Could any of your readers tell me the best records of (a) the late Gervase Elwes, (b) Chopin pianoforte records, H.M.V. and Columbia, (c) Beethoven records, piano and orchestral, H.M.V. and Columbia?—J. E. S., Ringwood.

(479) **Best Versions Wanted.**—(a) In English, also in Italian, of the "Bird Song" from "Pagliacci" (Leoncavallo) and (b) of the "Prologue" (in full) from the same opera.—L. J. T., Lee.

(480) **The Weight Adjusters.**—I have found the screwing up and down of the weight on the lever of the weight adjuster too tedious, to say nothing of the fact that it does not move very sweetly. I have taken off the weight altogether and, having provided it with a copper loop, hammered its lower margin to a knife-edge. I can run it up and down the lever in no time. When I bring it to rest the knife-edge engages in a trough of the screw, and by measuring the distance from one end of the lever and keeping a note of it, I can always find the place of rest again at once, which, of course corresponds with a certain pressure on the record; and that has been ascertained by weighing with a spring letter balance.—D. W., Falmouth.

(481) **A Hint.**—May I direct your attention or that of any of your scientific staff to an article in the October issue of *Modern Science* on "The Acoustics of the Loud Speaker"? The treatment should apply also to gramophone horns.—A. V. C., Kilmarnock.

(482) **Fun with Old Records.**—If the ordinary sound-box is examined it will be found that in most makes the needle-holder is capable of accommodating two needles of the calibre of, say, H.M.V. soft tone. They should be inserted quite loosely, and adjusted so that when placed on an old record the points are about three grooves apart and take an equal share in the joint reproduction. In this way solos are changed into duets and orchestral works become something to marvel at. All records are not equally suited to this treatment, but every now and then one strikes oil and is surprised by the unique harmonies and by really captivating contrapuntal effects. If anyone thinks that the two needles can only give a dissonant jarring (as of two bands playing different tunes in the same street) I can only hope that on trying the experiment himself he will be as pleasantly disabused of the notion as I was.—G. E. J. P., Brockworth.

(483) **Help!**—I cannot reproduce electrical orchestral recordings without blast on my Edison disc phonograph equipped with "Jewel" sound-box. Will anyone suggest a remedy, please?—W. J. W. H., Buxton.

(484) **Resemblances.**—Reading the end of your article on p. 132 (September), I am reminded that some little time ago I noticed that the "Lilac Time" number "Underneath the Lilac Bough" is strikingly similar to Beethoven's "Delizia," of which I have a record (H.M.V., D.B.214) made by Battistini.—F. E. Y., Norbury.

(485) **Flora Woodman.**—It is quite time that *real* gramophonists petitioned for some electrical recordings of Flora Woodman, the Queen of Sopranos. There are in addition four other famous vocalists whose voices should be in the gramophone catalogues—Joseph Farrington, Francis Russell, William Boland, and Dorothy Silk.—E. E. P., Addiscombe.

## ANSWERS TO QUERIES

[Answers must be written on separate slips and should be forwarded to THE GRAMOPHONE, 58, Firth Street, London, W.1, as early in the month as possible.]

(447) **Bach Chaconne.**—The H.M.V. records of the Bach "Chaconne," played by Isolde Menges are the best of this beautiful composition. I think the violin is more suited to this work than the two Columbia records of the viola played by Lionel Tertis. As an example of viola playing and recording these records are excellent.—D. W. C., Salisbury.

(455) **Best Record Wanted.**—I have searched the catalogues in vain for a pianoforte recording of Liszt's "First Hungarian Rhapsody," but the Columbia (L.1412, 12in.) or the old H.M.V. (D.816-5, 12in.) records in the Historical Catalogue, although arrangements for orchestra, can be thoroughly recommended.—D. W. C., Salisbury.

(455) H.M.V., Nikisch with London Symphony Orchestra, in spite of old recording; otherwise try Polydor, Nikisch and Philharmonic Orchestra (65906-7).—W. I. H.

(456) **Best Records Wanted.**—You do not say whether you want five songs or good examples of the singer's powers, but try the following: (a) Caruso: "Bianca al par di neve alpina," D.B.115; "Ombra mai fu," D.B.133; "Si vous l'aviez compris" and "Deux Sérénades," D.K.104; "A Vucchella" and "O Sole mio," D.A.103. (d) McCormack: "Tu, che a Dio spiegasti" and "Fra poco a me ricovero," D.B.345; "Flower Song" from "Carmen," D.B.343. The two duets with Lucy Marsh, D.B.579, are both good. (g) and (h) As you probably know, the gramophone does not do justice to either Destinn or Tetrzzini. The best Tetrzzini record is probably "Grande Valse," D.B.530.—R. T., Rathnew.

(456) (a) "Ombra mai fu," D.B.133; "Elégie Mélodie" and "Ave Maria," D.K.103. (b) "Humoresque" and "Caprice Viennois," D.B.314; "Chanson Arabe" and "Chanson Hindoue," D.A.272. (c) "Song of the Volga Boatmen" and "The Prophet," D.B.105. "Farewell and Death of Boris," D.B.100. (d) "Fior che avevi" and "Che gelida manina," D.B.343; "Drink to me only with thine eyes" and "Ah! Moon of my delight," D.B.340. (e) "Ah! Non credea" and "Come per me sereno," D.B.256; "Caro Nome," and "Ah! Fors'è lui," D.B.257. (f) "Donde lieta uscì" and "Sì, mi chiamano Mimì," D.B.356. "O soave fanciulla," O54129. (h) "Polonaise" and "Tacea la notte," D.B.540; "Chi mi frena," 2-054034. (i) "Abide with me" and "God shall wipe away all tears," 7302.—T. A. M., Bayswater.

(457) **Rigoletto Quartet.**—D.Q.100 undoubtedly. But try McCormack's Quartet, D.M.104, with the exquisitely perfect duet with Bori on the reverse, instead of the maddening sextet on reverse of D.Q.100.—W. I. H.

(458) **Best Versions Wanted.**—In my opinion the best record of (d) the "Love Duet" from the third act of "Lohengrin" is the H.M.V. record (D.931, 12in.) The recording of singers and orchestra is magnificent. I do not think the Caruso record (H.M.V., D.B.111, 12in.) of (g) "Vesti la giubba" with "No, pagliaccio non son," both from "Pagliacci," could be bettered. This record I consider to be the finest the great tenor ever made.—D. W. C., Salisbury.

(458) (a) Caruso (H.M.V., D.A.113); (b) Schipa (Pathé) or Constantino (Columbia A.682); (c) I don't know of any satisfactory complete record, but Anseu's "Ah! respirons" (H.M.V., D.A.614) is lovely; (d) Kirchoff (Polydor 15848); (e) Caruso (H.M.V., D.B.113); (f) The "Lohengrin" record mentioned above; (g) Paoli (H.M.V., D.B.469); (h) Yes; he has fairly recently made the following good records on Fonotipia, but on account of duty these cost about 8s. 6d. for 10in. and 9s. 6d. for 12in. The records include airs from "Lucia," "Andrea Chénier," "Carmen," "Faust," "Otello" ("Credo"), "Gioconda," "Rigoletto," "Favorita," two Neapolitan songs, and several excerpts (duets and solos) from "Falstaff" and "Nerone."—A. M. G.-B., Edinburgh.

(458) (f) Best record by Anseu, D.B.623, "Ne pouvant réprimer" and "Vois ma misère." (g) You will not easily beat Caruso's H.M.V., D.B.111.—R. T., Rathnew.

(465) **Best Versions Wanted.**—The best version of (a) "Fingal's Cave Overture" (Mendelssohn), Columbia L.1478, 12in.; (b) "Les Preludes" (Liszt), Victor 6225 and 6373, 12in.; (c) "Hungarian Dances" (Brahms-Joachim-Parlow), see September issue, p. 159, Query No. 435(d).—D. W. C., Salisbury.



# Gramophone Societies' Reports

**AGRICOLA GRAMOPHONE SOCIETY.**—On Tuesday, November 9th, 1926, the society presented a popular orchestral and ballad concert, at which it entertained as its guests about forty non-members. Two Dousona instruments, supplied by the Dousona Manufacturing Company, Ltd., for the occasion, were used and amply justified their right to a high position in the gramophone world, the reproduction throughout the whole programme leaving little, if any, room for adverse criticism. The records played were very kindly lent by The Gramophone Company, Ltd., and this fact is in itself ample evidence of the excellence of the fare provided. The meeting must be regarded as the most successful yet held, and was a fitting close to the first year of the society's activities. For their assistance to this end, the society desires to make public their grateful acknowledgments to the two companies mentioned above.

On Tuesday, December 7th, 1926, at the annual general meeting, all the officers of the society were re-elected for the forthcoming year, with the addition of Mr. A. J. Green as assistant secretary.

On Tuesday the 14th the first demonstration of the new electrical Vocalion records was a marked success, and the wonderful fidelity to the original was much commented on, the Life Guards' record of a selection of *Regimental Marches* being considered as approaching tonal perfection more nearly than any other band record heard by members.

Hon. Secretary: EDWARD U. BROCKWAY, Office of Commrs. of Crown Lands, 1, Whitehall, London, S.W. 1.

**THE BIRMINGHAM GRAMOPHONE SOCIETY.**—The above Society held meetings at Ebenezer Schools, Steelhouse Lane, on Wednesdays, November 24th and December 8th, the latter meeting being largely a repeat of the former, owing to small attendance. It is felt that the change-over from Tuesday to Wednesday has been inconvenient to members and so, during 1927, Tuesdays will be reverted to.

At these meetings a delightful selection of records from the Parlophone October and November lists was given, thanks to the kindness of this Company. Undoubtedly the pick of the selection sent was the Emmy Bettendorf record of *Dreams* and *Elegie*—perhaps her best record yet; also the Brahms Symphony and Irmner Madrigal records were wonderful, but all were first class in every detail.

Portions of *Yeomen of the Guard* were given, and a splendid selection of new Vocalion electrical records included the wonderful Life Guards selection of marches—a truly wonderful record. Olga Haley in *Holy Child* and the choir records of *Jerusalem* and *Recessional*—Vocalion are to be congratulated on entering the "electric" circle.—CHARLES SUMMERFIELD.

**BLACKBURN AND DISTRICT GRAMOPHONE SOCIETY.**—On November 26th some eighty-four members and friends attended a demonstration, by Mr. G. Booth, of the new Edison disc. The phonograph was kindly supplied for the occasion by Messrs. J. Walsh & Sons, Blackburn. A very excellent programme was given, which, together with the tone-producing qualities of the machine used, received an enthusiastic reception by those present.

The recital held in the Popular Café on November 30th, under the chairmanship of Dr. N. M. Greeves, was devoted to a lecture-demonstration of H.M.V. machines and records by Mr. H. L. Rink, of the Gramophone Company, Ltd., London; 210 people were present and gave the lecture a most enthusiastic reception. Mr. Rink is a veritable genius in "gramophone technique," and his accompanying on the piano, violin, and vocal records gave the impression of "true presence" of the soloists. After going over the history of gramophone development, he demonstrated most vividly what H.M.V. machines are capable of. His synchronisation of two gramophones—playing Elgar's *Pomp and Circumstance*—quite captivated his audience.

On December 7th Miss Longworth, L.R.A.M., gave her first lecture of a series of six on "Musical Appreciation," the subject being melody, harmony, and rhythm, which she dealt with in a very lucid manner, demonstrating her points by means of the gramophone and piano.—T. C. EGAN, Hon. Secretary.

**BLACKPOOL RECORDED MUSIC SOCIETY.**—Our opening meeting for the season was held at the Conservative Club on November 3rd, and, as it was purely a business meeting, was not

very well attended. Business duly accomplished, however, we now proceed to the next meeting, at Messrs. Pollards' establishment, on November 17th. Rather a good attendance here; first half taken up by Vocalion, Columbia, and Parlophone new issues, and the second half by the *Symphonie Fantastique* on Columbia.

The third meeting of the session was held in Collinsons Café, Promenade, on November 24th, when the members were treated to the complete rendering of "The Gondoliers." Records lent by Messrs. Sharples and Messrs. A. & E. Cook, and the instrument, the new Viva-tonal, also by Messrs. Sharples. I have never heard a better rendering of these "pre-electric" records than on this Viva-tonal. Our next meeting was on December 2nd, and we were regaled with an extremely comprehensive selection of the December issues of H.M.V., Columbia, and Vocalion at Messrs. Cook's establishment. Instrument used was the new H.M.V. £45 model. Pick of records were: *Tannhäuser Overture*, *Unfinished Symphony* (remarkable value this for the money), and *Festive Medley*, a good example of "stunt" organ playing. These latter on H.M.V., Columbia supplying the following: *Egmont Overture*, *La Campanella*, the lovely *Andante Cantabile* movement from Tchaikovsky's *Quartet in D*, and the B.B.C. chorus record. Vocalion gave us Kipling's *Recessional* and *Carnival in Vienna*. Record numbers and details as to performers (or should I say artistes?) omitted owing to lack of space.

December 8th saw us at the Don Café, for the complete rendering of "Yeomen of the Guard" (records and instrument supplied by Messrs. Sharples and Messrs. Cooks), and on the 13th at Messrs. Pollards for a symphony concert, Beethoven's No. 1 and No. 2 being given, the records being specially supplied for the occasion by the Parlophone Company.

**BRADFORD GRAMOPHONE SOCIETY.**—The members were entertained on October 6th to an evening with a "Fulltone" instrument which had been placed at the disposal of the society by the Cabinet Gramophone Co., of London, and a splendid concert was given by the president, with Parlophone records which had been presented to the society's library by the Parlophone Co. All the members were delighted, and our very grateful thanks are due to these two firms for their generosity to us.

On October 20th we had the pleasure of hearing the new Viva-tonal Columbia instrument, when a public demonstration was given by Messrs. J. Wood & Sons, Ltd., before the largest audience the society has ever had. Mr. H. Mitchell, vice-president, occupied the chair. An admirable programme of both old and the new electric recordings had been arranged by our president, and were very ably demonstrated by him.

A public demonstration was given on Wednesday, November 24th, at the Church House, to the above society, by Messrs. F. Power Hirst & Co., before a very large audience, Mr. H. Watson, the president of the society, occupying the chair. Mr. T. H. Polden, who demonstrated, had arranged a splendid programme which included H.M.V., Columbia, and Brunswick records, and these were played on the instruments of each of the respective makes. All the items were splendidly received, and the songs *Pretty Mocking Bird*, by Galli-Curci, and *Vesti la Giubba*, by the late Enrico Caruso, were given in the best style of these two famous artists.

Our very grateful thanks are due to Messrs. Edison Bell and the Vocalion Co. for their gifts of records to our library, and these are a very welcome addition, much appreciated by our members.

On Wednesday, December 8th, we had a competition night for any record, either instrumental or vocal, and the entries for this exceeded any previous one we had had. The winning record (Mr. G. W. Harrison) was Col. 9135, Lemare's *Andantino*, played by G. T. Patman on the organ. All communications to the Hon. Secretary and Librarian, Mrs. WATSON, 57, Aireville Road, Bradford.

**BRIXTON GRAMOPHONE SOCIETY.**—The feature of the November meeting was the admirable programme provided by Mr. Vincent, who laid us under a further obligation by bringing down his fine "Virtz" gramophone for the occasion. Additional interest was provided by the presence of Mr. Virtz himself, and the latter part of the evening was enlivened by one of Mr. Webb's illuminating talks, punctuated by friendly comments from Mr. Virtz. For the December meeting Mr. Lewis gave us a programme consisting of all-electric records which was much appreciated.



We have once more to thank the Vocalion Company for their generous gifts of new electric records, which are of great interest. Members are requested to attend the annual general meeting on January 4th, when the usual business will be transacted. Secretary: J. T. FISHER, 28A, Fieldhouse Road, Balham, S.W. 12.

**CARDIFF AND DISTRICT GRAMOPHONE SOCIETY.**—Very briefly must I deal with the four meetings which have taken place since my last report. On October 21st Mr. R. Teasdel gave a "Bach and Handel" programme, which covered most sides of these contemporary composers' activities. Some outstanding discs were the Bach *Violin Sonata in A*, played by William Primrose, and Walter Widdop singing *Waft her, Angels*, with the preceding recitative. Mr. Shelley, on November 4th, provided a selection of records under the heading of "Operatic Gems"—mostly from the Italian school. By devoting his recital on November 18th to Hugo Wolf, Mr. Fred Evans was able to present some records which are not usually very accessible. It is very unfortunate that Wolf is so sadly neglected by the English recording companies, and I understand that not very much of his work has been presented by the continental companies. However, we were grateful for the examples which Mr. Evans was able to play, and one can only hope that an improvement will soon be effected.

Miss E. D. Capon, on December 2nd, gave a French programme—not a survey of French musical development, but rather a selection from various periods, from the early Daquin down to Fauré and Debussy. Owing to the gramophone in use that night developing a chronic distaste for running at a uniform speed, I am afraid that some of the harmonies we heard were of a strikingly original nature.

Membership is very satisfactory, and the record-lending library in particular is flourishing. Meetings are now held every alternaten Thursday at the Forresters' Hall, Charles Street. I must not forget to thank our local dealers for their co-operation in lending gramophones.—TREVOR PRICE, *Hon. Recording Secretary*.

**DEWSBURY AND DISTRICT GRAMOPHONE SOCIETY.**—An open meeting was given in the Public Library, Batley, on October 26th, by the *District News*. The programme, consisting entirely of new records, was presented by Mr. Bruce, of the *News* staff, and was greatly appreciated by an audience too large for the hall.

The November meetings were held in the Moot Hall, Dewsbury, and were both provided by Batley members. On November 7th Mr. Keighley chose an attractive programme, and on November 14th Mr. H. Prichard, the vice-president, delighted a large audience with the Gilbert and Sullivan opera "The Pirates of Penzance." At each of the meetings the latest Vocalion records were demonstrated and admired. On December 7th a competition for instrumental records of 4s. 6d. and under drew twenty-eight entries. The record receiving the most votes was *Marche Militaire* (H.M.V. C.1279), belonging to James W. Thornes.—R. D. K., *Hon. Recording Secretary*.

**THE DUBLIN GRAMOPHONE SOCIETY.**—At the second ordinary general meeting of the society, held on October 14th, it was decided that owing to lack of enthusiasm among the members the society shall be wound up. Its effects (a gramophone, records, and the balance in the hands of the hon. treasurer) were presented to the Children's Hospital, Harcourt Street, on November 14th, 1926.—L. J. ARCHER, *Hon. Secretary*.

**EDINBURGH GRAMOPHONE & PHONOGRAPH SOCIETY.**—The society's fourth meeting for the season was held on November 24th, when Mr. H. Ballantyne submitted an interesting programme of British music played upon a new H.M.V. table grand model. The composers represented included Purcell, Arne, Bishop, Sullivan, Elgar, Boughton, Quilter, and Vaughan Williams. Outstanding records were Somerville's songs from Tennyson's "Maud," by Horace Stevens, Quilter songs by George Baker, *Lo, here the gentle lark*, by Galli-curci, *The Jolly Tinker*, by Dale Smith, Coleridge-Taylor waltzes by the Olof Sextette, and one of the H.M.V. Sullivan's "Patience" records. The meeting on December 8th was devoted to a demonstration of various makes of portable machines, kindly lent by various local dealers. Of these the H.M.V. model took first place, but satisfactory results were obtained from a Decca and a Pathé Actuelle machine. Miss Nisbet provided a programme of records, of which some of the best were Cherubino's aria from "Figaro," beautifully sung by Elisabeth Schumann, *Polonaise Militaire* and Rachmaninoff's *Prelude*, by Hambourg, *Ballet Egyptien*, by the New Light Symphony Orchestra, Holst's *St. Paul's Suite*, and Beethoven's *Die Weihe des Hauses Overture*.

The last meeting for the year is held on December 22nd, and the the first meeting in the New Year on January 12th. Mr. James McClure, 42, Eastfield, Joppa, Edinburgh, the hon. secretary, will be glad to furnish any information to those interested.—J. H. B.

**ERITH TECHNICAL COLLEGE GRAMOPHONE SOCIETY.**—Since making our last report we have held two meetings. One on November 19th, when the subject for the evening was "Famous Overtures." A number of overtures from the works of the greatest masters were played, illustrated by a few remarks on each by the secretary. The programme was very well received and appreciated by the members present, who, however, were rather anxious to proceed with the second half of the evening, which was given over to a prize competition. A number of records were played and all present were asked to name the item and the composer, a prize being awarded by Mr. Neagle, principal, to the successful competitor. This proved to be very popular, and it is proposed to hold a similar competition in the near future.

Our second meeting, on December 3rd, was placed in the hands of Mr. Neagle, who delighted his audience with a recital of Gilbert and Sullivan's opera, "Yeomen of the Guard." Almost the complete opera was played, and to listen to this fine work, performed by such talented artistes as we have on the H.M.V. discs, is really delightful. The meeting closed with an expression of thanks to Mr. Neagle for the recital and for his work for the society generally.

The meeting on Friday, November 5th, was held at the Erith Public Library, when the society met to hear a demonstration of the new Dousona machine. A long and varied programme was provided and the members present were all delighted with the reproduction, which was exceedingly good. Over the whole range of notes the tone was very pure and free from "blasting"; the organ records were particularly good. At the prices charged for these machines the value is really wonderful; indeed, it was thought by some that the machines were superior to many of greater price. A. W. KNIGHT, *Hon. Secretary*.

**THE GLASGOW AND DISTRICT GRAMOPHONE SOCIETY.**—Our meeting on October 25th was devoted to a lecture-recital by Mr. James Knight, M.A., F.R.S.C., one of our members, and an authority on matters musical. President Jas. C. Stewart presided. In the course of a most interesting lecture on "A Gramophone Study of Musical Form," Dr. Knight emphasised the necessity of some knowledge of the structure of music as a basis of sound musical appreciation, and in support of his thesis took his audience over some well-marked musical forms, beginning with psalm tunes. He further emphasised the value of rhythm in music, illustrating his remarks with marches, gavottes, etc.

On November 18th we had a recital of Edison re-creations on the Edison Miracle Machine, by the local agents, Messrs. Murdoch, McKillop & Co., Ltd., Miss Kemp of the above company ably officiating. Outstanding items were: Liszt's *Second Rhapsody*, piano solo by Rachmaninoff, No. 82169, in which the piano tone is good, but not quite so marked as in the *Naila Waltz* by Backhaus. The violin solo, *Schlummerlied* (Schumann), played by Spalding, No. 82284, the organ solo, *Pomp and Circumstance* (Elgar), by Frederick Kinsley, No. 80851, and the *Drinking Song* from "The Student Prince," No. 80853, were all outstanding, the clarity of the enunciation in the latter number being well marked. During the evening, the *Naila Waltz*, piano solo by Backhaus, and *Make Room for the Factotum*, sung by Peter Dawson, were reproduced by means of the New Edison Adapter, with excellent effect. A feature of the Edison machine is the natural tone. The vocal records and the reproductions by means of the adaptor were in every way equal to those of other machines which we have had demonstrated. President Jas. C. Stewart presided over a large attendance.—T. MACFARLANE, *Hon. Secretary*.

**HUDDERSFIELD GRAMOPHONE SOCIETY.**—At a meeting of the society on October 21st one of the members, Mr. F. Sunderland, gave an excellent programme, including the wonderful record of the *Magic Fire Music*, a movement from Mozart's *Sonata in B flat*, Kahn's *Ave Maria*, sung by Caruso, songs by Schipa, Labbette, and Eisdell, a pianoforte solo by William Murdoch, and a fine violin recording by Jascha Heifetz. The last item was (appropriately enough!) *Show me the Way to go Home*.

On November 4th the Huddersfield Co-operative Society gave us a recital of Parlophone records. A number of the records (those of the famous *Intermezzo*, Beethoven's *Menuet* by Edith Lorand, the Irmiler Ladies' Madrigal Choir, and the Sistine Vatican Choir) were very good, but they suffered from the poorness of the demonstrating machines.

On November 18th the society was given a treat in a public



lecture-recital by Mr. Arthur Riley, secretary of the Horwich R.M.I. Band. Particularly good in a good programme were the new H.M.V. recording of Tchaikovsky's 1812 *Overture*, Handel's *Every Valley* and *Waft her, Angels* (the latter sung by Walter Widdop), the new recording of Schubert's *Marche Militaire*, and a vocal selection "Rose Marie." Mr. Riley made interesting comments on the records and on one or two technical matters, including the recording of bands.

December 2nd was the society's "Pet Record Night," the members bringing their favourite records. Quite an amusing evening was spent with a very varied programme. The Vocalion Co. has sent us a good selection of records for the library.—F. C. PALMER, *Hon. Recording Secretary*.

**LEEDS GRAMOPHONE SOCIETY.**—The monthly meeting held at headquarters was competition night, and some very fine records were presented by the members. Mr. Mayo was declared the winner on the vote of the members, with a record of the *Fire Music* of the "Valkyrie." Mr. Jenkins of King Edward Street, provided the machine, and Mr. Jacquot was demonstrator. The society have placed on record an appreciation of the valuable services of Mr. Hainsworth, who formed the society and has been a most enthusiastic worker. He is well known in Yorkshire, and his removal to Workington creates a vacancy which will be difficult to fill. An interesting syllabus has been prepared.—HARRY SMITH, *Hon. Secretary*, 43, Grosmont Place, Bramley, Leeds.

**THE LEICESTER AND COUNTY GRAMOPHONE SOCIETY.**—Members attended in good strength on October 25th, when we had arranged a competition between the latest H.M.V. and Columbia machines. The models were the H.M.V. £20 oak cabinet and the £15 15s. Viva-tonal mahogany cabinet; the society's present machine, a table grand Grafonola, purchased two years ago, was also in the test. We heard a good variety of records on the three machines before a vote was taken, which resulted in a majority for the H.M.V. by twenty-four votes in its favour to twenty against, the latter number including fifteen for the Vivatonal and five for the old Grafonola. The machines were played in view of the audience, who were asked to vote on the merit of reproduction only, irrespective of price and mechanical details. All information from the Hon. Secretary, W. H. ABELL, "Keniston," Clumber Road, Leicester.

**LIVERPOOL AND DISTRICT GRAMOPHONE SOCIETY.**—The greater part of the programme on Monday, October 11th, was devoted to playing over the recording—in complete form—of Tchaikovsky's *Fourth Symphony in F minor*, the records being those made by the Royal Albert Hall Orchestra, conducted by Sir Landon Ronald. This interesting experiment of presenting a complete symphonic work at a society meeting was not lightly undertaken, but the attentive hearing accorded to the symphony warrants further attempts of a similar nature. The symphony—perhaps the brightest and most tuneful of Tchaikovsky's six symphonies—is not difficult to follow and its well-contrasted melodies and well-marked rhythms, together with the fact that the electrical process lends to the reproduction a crispness and definition lacking in earlier recordings, makes this composition one particularly suitable for society programmes. The writer, who was in charge of the programme, received most valuable aid from Mr. Frank W. Buzzard, who played over several times the leading themes of the symphony—on the pianoforte—and so enabled the audience to become familiar with a brief outline of the movements before the records were played.

The meeting held on October 25th took the form of a technical night, the chief features being an animated and quite interesting debate, opened by Mr. T. M. Riddick, on the merits and demerits of electrical recording, with relative illustrations; the appearance for the first time at these meetings of the "Pearlophone," a reproducer combining in one unit sound-box, tone-arm and amplifier, and giving a sweet, if somewhat thin tone, and a demonstration of the Lifebelt.—J. W. HARWOOD, *Recording Secretary*.

**MANCHESTER GRAMOPHONE SOCIETY.**—The society's meeting on November 8th consisted of an intensive comparison test between the latest H.M.V. and the Viva-tonal Columbia instruments. The greater share of applause went to the H.M.V. renderings of the band, organ, soprano, orchestral and piano selections, the Columbia, however, being only slightly less in favour in the last-named case. In the Schubert *Trio* by Cortot, Thibaud and Casals both instruments received an equally good reception, and in the tenor solo, *O muto asil*, by Martinelli, the Columbia appeared to gain the verdict. The exceptional opportunity of

judging the respective merits of the two instruments was highly appreciated by the members, who filled the lecture hall to its uttermost limit. The sensation of the evening, however, was provided by a quite unexpected factor in the shape of a demonstration of the much talked of Brunswick Panatrope machine, most kindly brought to the meeting by Mr. Palin, of this city. This electrically-driven machine literally amazed the audience with its stupendous capacity of volume when allowed full scope, coupled, nevertheless, with a marvellous degree of naturalness of tone which was particularly striking in organ records. This volume of tone is readily capable of modulation and in the above-mentioned Martinelli record the life-like reproduction of the human voice was an almost startling revelation. The Schubert *Trio*, although played very quietly, was not so successful, being somewhat distorted and also lacking in detail, the 'cello sounding unduly prominent. In the band and orchestral records the effect would have been more pleasing if the great power had been reduced a little, but the general effect was amazing. The Panatrope is at present certainly too big a thing, both in capacity and in price, for the ordinary gramophonist, but it caused every member to "think furiously" of its future possibilities in a reduced form, especially as it is as yet practically a first venture, and the society generally were delighted at having had such a splendid and early opportunity of hearing it.

At the society's meeting on November 29th a most excellently chosen demonstration of popular records was presented by the vice-president, Mr. F. J. Puxty. Of the more serious items, the wonderfully realistic and dramatic "Mefistofele" record, *I am the Spirit that denies*, by Chaliapin, and *Siegfried's Funeral March*, by the Symphony Orchestra, were conspicuously outstanding. Of a little less classical type, the sea shanties *Shenandoah*, *Rio Grande* and *Billy Boy*, by John Goss and Quartet, *De Gogorza in La Paloma*, the tone of which was surprisingly prominent, Arthur Meale's organ record of *The Storm*, and the negro spiritual *Were you there?*, most impressively rendered by Paul Robeson's deep, rich bass, all received a splendid reception. The humorous numbers *I miss my Swiss*, by Paul Whiteman and Band, *Billy Boy*, by Frank Crumit, *London and Daventry Calling*, by the Savoy Orpheans and Nelson Keys' *Impressions of Stage Celebrities* all brought the house down, and the meeting terminated with an enthusiastic vote of thanks to Mr. Puxty for one of the most entertaining evenings the society has enjoyed.

Subscriptions are now due and should be paid without delay to the Hon. Secretary and Treasurer, Mr. C. J. BRENNAN, Mirfield, Wood Road, Whalley Range, Manchester.

**NELSON AND DISTRICT GRAMOPHONE MUSIC SOCIETY.**—The meetings on October 19th and November 2nd were devoted to miscellaneous programmes, the first of H.M.V. records, played on new model H.M.V. machines, the second of Columbia and Vocalion records played on the 1927 Viva-tonal Columbia. Miss M. Smith filled the post of demonstrator and gave notes on the items on the first occasion, and Mr. de Luce on the second. The H.M.V. programme included *The Ride of the Valkyries* and *Fire Music* ("Die Walküre"), *Voi che Sapete?*, sung by Elisabeth Schumann, a fox-trot, *Any Ice To-day, Lady, Sing we at Pleasure*, rendered by the English Singers, and the skit, *London and Daventry Calling*. The Columbia records included Beethoven's *Moonlight Sonata*, interpreted by E. Howard Jones, Pattmann playing on the organ Lemare's *Andantino*, and the recently issued overture to "Tannhäuser." Outstanding Vocalion records were Chopin's *Polonaise in C sharp minor* and *Waltz in A flat*, and *Mark Antony's Oration* (from "Julius Caesar").

On Tuesday, November 16th, members brought a favourite record and briefly pointed out its beauties before it was played. A good variety of records was heard, and all were much enjoyed. The meeting was voted a great success, Mr. Barker, in the chair, making everyone feel at home. On November 30th Mr. W. Hargreaves gave a technical talk on the gramophone, illustrating certain points by records. An interesting feature was the comparison of old and new recordings of the same music by the same artiste.

Meetings are held fortnightly in the Borough Café, Leeds Road. The hon. secretary is Mr. H. C. Wood, 18, Malvern Road, Nelson.—MARGARET E. WADDINGTON.

**THE NORTH LONDON GRAMOPHONE SOCIETY.**—Hon. Sec. L. Ivory, 34, Granville Road, Stroud Green, N. 4.

Demonstration of the Apollo Super IV., by kind permission of Messrs. Craies and Stavridi; a well-constructed instrument with a most efficient scheme of tone amplification, which has received the sincerest flattery of imitation of other manufacturers. Most enthusiastically applauded by all present; the sole qualification



being that the smaller of the two sound-boxes gave the best results in our large hall. An excellently varied and tactfully selected programme of records was jointly provided by Messrs. S. H. Burden and A. Kuhl, featuring such star artistes as: Irene Scharrer, Caruso, Heifetz, McCormack and Bori, Journet, Virginia Rea, Hempel, De Greef and Orchestra, Edna Thornton, Gogorza, and the Symphony Orchestra. Both demonstrators received unstinted applause. The Vocalion Co.'s presentation selection from current issues was also cordially received.—WILLIAM J. ROBINS, *Hon. Recording Secretary*.

**NORTH WEST GRAMOPHONE SOCIETY.**—At the November meeting a number of new operatic issues were up for comparison, amongst which must be mentioned a Vocalion record of *Knowest thou that fair land*, by Enid Cruickshank. The B.N.O.C. mezzo., Rachel Morton, received a warm welcome on her debut in airs from "Carmen" and "Tosca," but proved somewhat disappointing. The second part of the programme was given up to a selection of string instrumental records, of which the outstanding item was the H.M.V. Schubert *Trio*, admirably played and recorded. All the recording companies having issued sea shanty favourites, a varied comparison was possible, and it was noted that the versions with the simplest accompaniments were also the best sung, which is as it should be.

The society concluded their second year with a hilarious meeting in December, in keeping with the festive season. The evening was supposed to be devoted to "fun with the gramophone," and very good fun it proved to be. Early in the evening the audience found the Parlophone laughing records most infectious; *The Gipsy Warned Me* and *The Piano Lesson*, by Lupino Lane, was not as easy as "A.B.C."! A "puzzle record," *Ruddier than the Cherry* ended with the *Meanderings of Monty*. A mirthful interruption was a grand mock auction of gramophonic junk, conducted by our heavy-weight chairman—will THE GRAMOPHONE cartoonist please communicate? The conclusion of the evening was too uproarious to be reported without a risk of libel.—E. G. LAMBLE, *Hon. Secretary*, 51, Balmoral Road, London, N.W. 2.

**NOTTINGHAM GRAMOPHONE SOCIETY.**—This newly-formed society held its first regular recital meeting in the Mechanics' Hall on December 8th. A varied selection of H.M.V., Columbia and Vocalion records was presented, demonstrated upon H.M.V. and Clifphone machines kindly lent by Messrs. Henry Farmer, Ltd., and Mr. G. E. M. Johnson. Records finding especial favour were Chaliapine in a fine number from "Mefistofele," recent recordings of Wagnerian numbers, Norman Allin's dramatic singing of *Edward*, and, on the lighter side, the Sophomores in *Honeybunch*, a couple of inimitable Layton and Johnstone's, and a Billy Bennett. The meeting was well attended. Future recitals are to be held fortnightly, the January dates being the 5th and 19th. Mr. Hurst will be in charge of an operatic evening on the 5th. People in Nottingham and district interested in music and the gramophone are invited to communicate with the Hon. Secretary, ARTHUR STATHAM, 26, Mansfield Road, Nottingham.

**PRESTON AND DISTRICT GRAMOPHONE SOCIETY.**—At our meeting on September 2nd a fine concert was given by Miss Wilson one of our esteemed members, and the following items were listened to with much pleasure: *The Casals Trio* (Schubert), Parts 1, 2 and 3, H.M.V.; most lovely music. *Simon the Cellarer*, Peter Dawson, H.M.V. *La Paloma*, De Gogorza, H.M.V.; a splendid record. Other items made up a glorious evening for which a hearty vote of thanks was passed to Miss Wilson.

At our concert on December 7th the night was devoted to Vocalion and Aco records only. The first item, *Regimental Marches*, H.M. Life Guards Band, new recording, crisp, fine band tone. *Excelsior Duet*, by F. Titterton and M. McEachern, came in for a round of applause. *The Holy Child*, by Olga Haley, was listened to with rapture; her voice comes out splendidly with the new recording. A fine contralto record, *Coming Home*, by Ethel Hook, was much enjoyed. A pianoforte solo, *Carnival in Vienna*, by York Bowen, a splendid example of piano tone and firm playing. Other items by Murray Davey (bass), Gwen Farrer ('cello), Billy Mayerl (piano), V. Rosing (tenor), the Aeolian Orchestra, the Royal Troubadours Orchestra, Giacomo Rimini (baritone), and others made up a pleasant evening for which we thank the Vocalion Gramophone Co., Ltd., most heartily.—W. WEAL, *Hon. Secretary and Treasurer*, 250, Lancaster Road, Preston.

**RICHMOND AND DISTRICT GRAMOPHONE SOCIETY.**—At our meeting on November 22nd we had the great pleasure of

hearing a lecture by Mr. P. Wilson on "Gramophone Developments." There was a good attendance of members and on all sides it was agreed that we had spent a profitable and enjoyable evening. It is not possible for me to give in detail all that Mr. Wilson said, but we gathered that there was a considerable amount of research work proceeding in connection with sound reproduction and that whilst the new electrical process had effected great improvements, there was ample room for still further improvement. Later in the evening, Mr. Wilson played over several records on a machine which included a horn and sound-box made by himself, and the beautiful definition he obtained left us all wondering whether there was that tremendous room for improvement which he had so strongly emphasised a few minutes earlier. We have extracted a promise from Mr. Wilson to visit us again before long, and enthusiasts in this district should not fail to hear him on that occasion. Particulars of membership can be obtained from the undersigned on application to 81, Grosvenor Avenue, East Sheen, S.W. 14.—A. ENTWISTLE, *Press Secretary*.

**SHEFFIELD GRAMOPHONE AND PHONOGRAPH SOCIETY.**—There are so many new models in gramophones nowadays that almost every meeting we hold could be devoted to demonstrations of these. On October 19th we had the "Gilbertphone." Added interest attached to this in that it is entirely Sheffield made. All the models are of the full-size cabinet type and the highest price is £15 15s., an astonishingly low figure compared with the performance it gives. It was tested on all classes of records and it acquitted itself well. For volume it certainly could not be surpassed, and whilst we would not go so far as to say that it equals the better known machines tonally, still we can unhesitatingly say that it represents quite the best value for money that has come to our notice. It has created quite a boom locally and we wish the manufacturers, Messrs. Gilbert & Co., every success.

Our meeting on November 16th was of more than usual interest. Our business was to decide on a new instrument, our old one having been disposed of. Obviously a progressive society must be "up to the minute" in the matter of improvements. H.M.V. and Columbia were the contestants and each record of a very interesting and varied programme was played on both machines. It proved difficult to discriminate as there was not a great deal to choose between the two. In the subsequent discussion a variety of opinions was expressed, not to mention the wordy duel between Mr. J. H. T. Holmes and the undersigned. However, it was the count of votes that mattered, and the H.M.V. was the winner by a narrow margin. The arrangements were in the hands of Mr. Fair, manager of the Gramophone Department of Messrs. Wilson Peck & Co., Ltd., and in responding to the vote of thanks, he made the pleasing announcement that his company would present to us the machine of our choice. Needless to say, our appreciation of their generosity was duly expressed. We are now equipped with an up-to-date instrument to get the best out of electrical recordings, which we foresaw would have to be legislated for sooner or later. Gramophonists not yet in our ranks are urged to join us. Visitors who know tell us we are more alive than any other similar society they have come in contact with.—THOS. H. BROOKS, *Hon. Press Secretary*.

**SOUTH-EAST LONDON RECORDED MUSIC SOCIETY.**—Members who braved the elements and turned up on November 8th, were rewarded by a very interesting talk by Mr. Walter Yeomans on "What is Meant by being Musical." Mr. Yeomans, in his own inimitable style, dealt with the development of musical appreciation in this country, and indicated the important part in this process played by the wireless and the gramophone. His remarks were illustrated by some very fine H.M.V. records.

After the interval some fine new issues from the Vocalion, Parlophone, Duophone, and Actuelle bulletins were demonstrated. Our syllabus for 1926 is now ready, and we shall be glad to forward a copy to anyone interested. Please apply to the Secretary, 67, Gourock Road, Eltham, S.E. 9.—H. H. FLINT, *Hon. Secretary*.

**THE SOUTH LONDON GRAMOPHONE SOCIETY.**—The major portion of our meeting on October 30th was taken up by the technical sub-committee, as mentioned in the last report, and also by Mr. P. W. Wilson with a programme of special records, which were demonstrated by means of a horn of his own construction. As it was a privileged occasion further comment must be deferred, but it may be said that the production of the records amply justified the novel method employed. Some now seldom-heard Odeon discs were a feature of the first half of the concert.—S. F. D. HOWARTH, *Reporting Secretary*.





# IMPERIAL RECORDS

2/-  
ISSUE

JANUARY SUPPLEMENT

VOCALS.

2/-  
ISSUE

1694 { PAL O' MY YESTERDAY. Sung by John Thorpe.  
CHEROKEE. Sung by John Thorpe.

1693 { THE MORE WE ARE TOGETHER (The Froth Blowers' Anthem). Sung by Jack Hay.  
WHO TOOK ME HOME LAST NIGHT ? Sung by Jack Hay.

1692 { CALL ON MAMMY. Sung by Guy Victor.  
JUST A ROSE IN OLD KILLARNEY. Sung by Guy Victor.

VOCAL DUETS SUNG BY THE "RADIO IMPS."

1691 { OUT IN THE NEW MOWN HAY.  
BABY FACE.

IRVING KAUFMAN.

1690 { THAT'S WHY I LOVE YOU.  
TO-NIGHT YOU BELONG TO ME.

TOM KINNEBURGH.

1689 { DRINKING.  
A JOLLY OLD CAVALIER.

HAWAIIAN GUITAR RECORDS BY FERERA AND POALUKI.

1688 { DREAMY SWANNE LULLABY.  
SUN-KIST HAWAIIA.

GEOFFREY GELDER AND HIS KETTNER'S FIVE.

1687 { THE MORE WE ARE TOGETHER (The Froth Blowers' Anthem).  
EVERYTHING WILL HAPPEN FOR THE BEST. Fox Trot.

1686 { LONELY ACRES. Fox Trot.  
WAITING. Fox Trot.

JOE CANDULLO AND HIS EVERGLADES ORCHESTRA.

1685 { BLACK BOTTOM. Fox Trot.  
I WONDER WHAT'S BECOME OF JOE ? Fox Trot.

THE BUFFALODIANS.

1684 { CRYIN' FOR THE MOON. Fox Trot.  
BABY FACE. Fox Trot.

PIANO DUET RECORD PLAYED BY HARRY DANIELS  
AND PETER DE ROSE.

1683 { BLACK BOTTOM. Fox Trot. Vocal Chorus.  
FOR MY SWEETHEART. Fox Trot. Vocal Chorus.

A SUPPLEMENTARY LIST OF NEW TITLES WILL BE ISSUED MONTHLY.

Apply for particulars to "Imperial House," 69, Farringdon Rd., London, E.C.1.  
Country Dealers should write for supplies to the Crystalate Mfg. Co., Ltd., Town Works,  
Tonbridge, Kent, the oldest makers of Disc Records in Great Britain.



# TRANSLATIONS

(Contributed by H. F. V. LITTLE)

## SCHLAFE, SCHLAFE (Wiegenlied)

(Schubert, Op. 98, No. 2.)

Emmy Bettendorf, Parlophone, E.10399, 12in., d.s. (III, 391).  
O. Haley, Vocalion, X.9727, 10in., d.s. (III, 489).  
Irmeler Ladies' Choir, Parlophone, E.10268, 12in., d.s. (II, 492).

:| Schlafe, |: holder süsser Knabe,  
*Slumber, dearest sweetest boy,*  
Leise wiegt dich deiner Mutter Hand ;  
*Gently mother's hand will rock thee ;*  
Sanfte Ruhe, milde Labe  
*Be refreshed by soothing rest*  
Bringt dir schwebend dieses Wiegenband.  
*This cradle-cord will bring to thee.\**

:| Schlafe, |: in dem süßen Grabe,  
*Slumber in thy cosy nook,*  
Noch beschützt dich deiner Mutter Arm ;  
*Mother's arm doth still protect thee ;*  
Alle Wünsche, alle Habe,  
*All her hopes, her all in all,*  
Fasst sie liebend, alle liebewarm.  
*In love's warm clasp she fondly holds.*

:| Schlafe, |: in der flaumen Schosse,  
*Slumber on thy bed of down,*  
Noch umtönt dich lauter Liebeston ;  
*Nought but love's voice still around thee ;*  
Eine Lilie, eine Rose  
*Thou shalt have a rose*  
Nach dem Schlafe werd' sie dir zum Lohn.  
*And lily after sleep as thy reward.*

\* The cradle is rocked by gently pulling the cord.

## PIETÀ, SIGNORE

(Attributed by some to Stradella, by others to Rossini.)

Caruso, H.M.V., D.B.134, 12in., d.s., red.  
Jadowker, Polydor, 72666, 12in., d.s., red.  
Leisner, Polydor, 65777, 12in., d.s., red.

Pietà, Signore, di me dolente ! Signor, pietà !  
*Pity me, Lord, in my sorrow ! Lord, have mercy !*

Se a te giunge il mio pregar,  
*To Thee my prayer ascends,*

Non mi punisca il tuo rigor !  
*Punish me not in Thy severity !*

Meno severi, clementi ognora,  
*Soften Thy wrath and ever in kindness*

Volgi i tuoi sguardi :| sopra di me ! :  
*Let Thy glances be turned on me !*

Non fia mai che nell' inferno  
*Never let me be condemned*

Sia dannata nel fuoco eterno  
*To hell, to eternal fire,*

:| Dal tuo rigor ! :  
*By Thy stern decree !*

Pietà, Signore ! Signore, pietà di me dolente !

Se a te giunge il mio pregare,

Volgi i sguardi tuoi su me Signor !

Pietà, Signore, di me . . . etc.

## GRETCHEN AM SPINNRADE (Marguerite at her Spinning-wheel)

Poem by Goethe ("Faust," Pt. 1). Music by Schubert, Op. 2.

Gerhardt, H.M.V., D.B.916, 12in., d.s., red (IV., 79).  
Roeseler, Polydor, 66012, 12in., d.s., black.

Meine Ruh' ist hin, mein Herz ist schwer;  
*My heart is heavy, my peace is gone ;*

:| Ich finde |: sie nimmer und nimmermehr.  
*I find it never and nevermore.*

Wo ich ihn nicht hab', ist mir das Grab,  
*Where he is not, seems like the grave,*

Die ganze Welt ist mir vergällt.  
*To me the world is turned to gall.*

Mein armer Kopf ist mir verrückt,  
*My poor brain is deranged,*

Mein armer Sinn ist mir zerstückt.  
*My feeble senses scattered.*

Meine Ruh' . . . nimmermehr.

Nach ihm nur schau' ich zum Fenster hinaus,  
*For him alone through the window I gaze,*

Nach ihm nur geh' ich aus dem Haus.  
*For him alone I go from the house.*

Sein hoher Gang, sein edle Gestalt,  
*His lofty step, his noble mien,*

Seines Mundes Lächeln, seiner Augen Gewalt,  
*His smiling lips, the power of his eye,*

Und seine Rede Zauberfluss,  
*The magic ripple of his speech,*

Sein Händedruck und ach, sein Kuss !  
*The squeeze of his hand and oh, his kiss !*

Meine Ruh' . . . nimmermehr.

Mein Busen drängt sich nach ihm hin,  
*My bosom yearns to be with him,*

Ach, dürft ich fassen und halten ihn,  
*Ah, could I but clasp him and hold him here,*

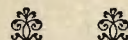
Und küssen ihn so wie ich wollt',  
*And could I kiss him at my will,*

An seinen Küssen vergehen sollt' !  
*Beneath his kisses my life I would yield !*

O könnt' ich ihn küssen so wie ich wollt',  
*Oh, could I kiss him at my will,*

:| An seinen Küssen vergehen sollt' ! :  
*Beneath his kisses my life I would yield !*

Meine Ruh' ist hin, mein Herz ist schwer.



## WORDS WANTED BY READERS

Italian and English words of—

- (1) "Fenesta ca lucive e mo' non luce" (Neapolitan Song).
- (2) "Manella mia" (Valente).
- (3) "Canta pè me" (De Curtis).
- (4) "Tiempo antico" (Caruso), all sung by Caruso.  
—By C. Wilson, c/o Post Office, Nundah, Brisbane, Queensland  
Australia.

English words of—

- (5) "When the roses bloom," and
- (6) "Ave Maria," Irmeler Ladies' Choir (Parlo.)
- (7) "Rosina's Cavatina," Fritz Jökl (Parlo.)  
—By G. Ward, 89, Sherbourne Road, Birmingham.